

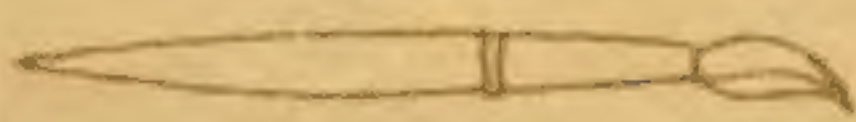
ENGLISH  
FOR  
**art**  
STUDENTS



**Aa** [eɪ]  
as in *April*



**Bb** [bi:]  
as in *brush*



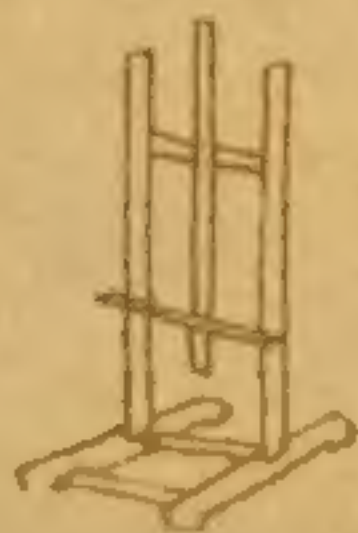
**Cc** [si:]  
as in *cymbals*



**Dd** [di:]  
as in *drum*



**Ee** [i:]  
as in *easel*



**Ff** [ef]  
as in *film*



**Gg** [dʒi:]  
as in *gypsy*



**Hh** [eɪtʃ]  
as in *harp*



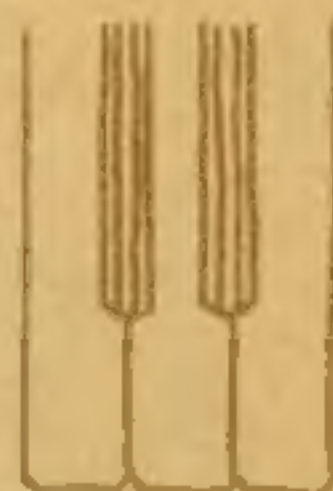
**Ii** [aɪ]  
as in *icon*



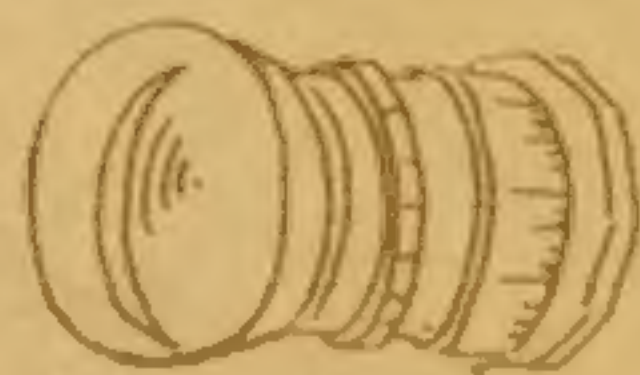
**Jj** [dʒeɪ]  
as in *jazz*



**Kk** [keɪ]  
as in *key*



**Ll** [el]  
as in *lens*



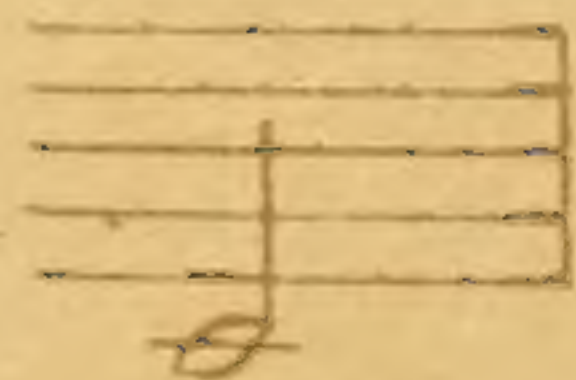
**Mm** [em]  
as in *monument*





**Nn** [en]

as in *note*



**Oo** [ou]

as in *oboe*



**Pp** [pi:]

as in *palette*



**Qq** [kju:]

as in *quartet*



**Rr** [a:]

as in *record*



**Ss** [es]

as in *sculpture*



**Tt** [ti:]

as in *trumpet*



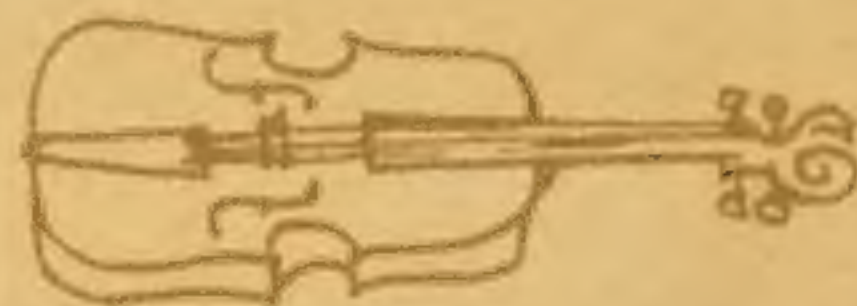
**Uu** [ju:]

as in *university*



**Vv** [vi:]

as in *violin*



**Ww** [ˈdʌblju:]

as in *waltz*



**Xx** [eks]

as in *xylophone*



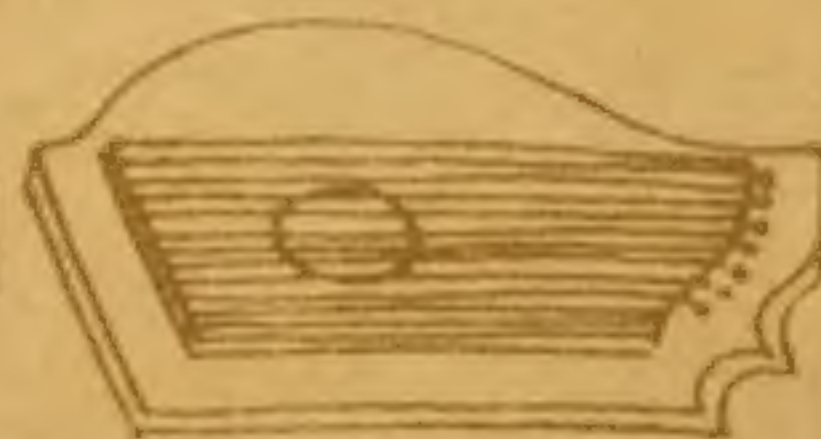
**Yy** [wai]

as in *yodel*

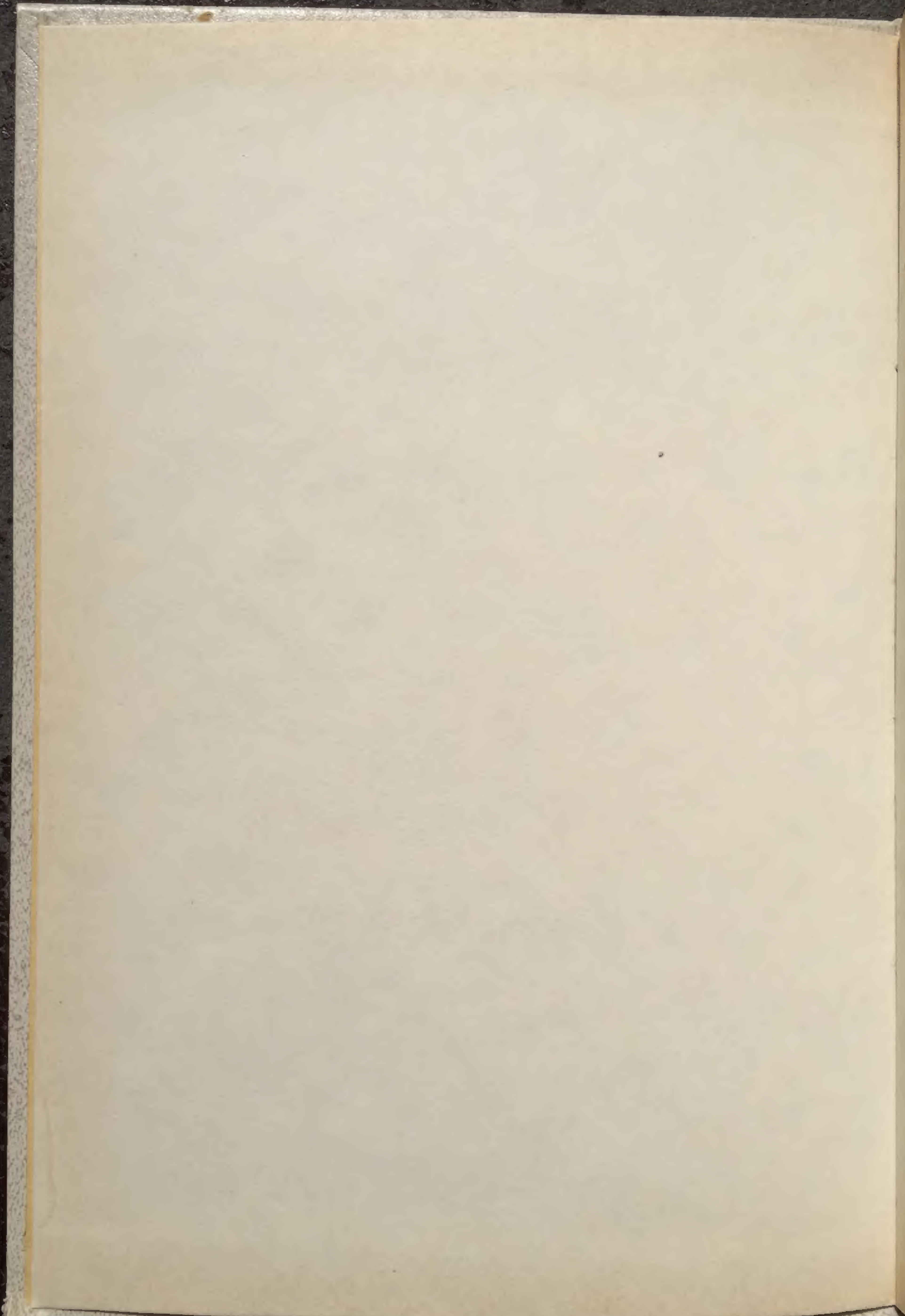


**Zz** [zed]

as in *zither*









Н. И. ЛИБЕРМАН, Н. А. ФРОЛОВА-БАГРЕЕВА, М. М. КЕДРОВА

# АНГЛИЙСКИЙ ЯЗЫК ДЛЯ ВУЗОВ ИСКУССТВ

Издание второе, переработанное

Допущено  
Государственным комитетом СССР  
по народному образованию  
в качестве учебника  
для студентов вузов искусств



МОСКВА ВЫСШАЯ ШКОЛА 1989



ББК 81.2 Англ-923

Л 55

Рецензент:

кафедра русского и иностранных языков Московского государственного художественного института им. В. И. Сурикова (зав. кафедрой канд. филол. наук Т. Д. Чиликина)

Либерман Н. И., Фролова-Багреева Н. А., Кедрова М. М.  
Л 55 Английский язык для вузов искусств.— 2-е изд., перераб.— М.: Высш. шк., 1989.— 463 с., ил.  
ISBN 5-06-001455-X

Учебник состоит из вводно-коррективного курса, обеспечивающего преемственность в обучении языку со средней школой, 17 разделов основного курса, разнообразных тренировочных и творческих упражнений. Тематика текстов связана с музыкой, живописью, театром, кино. Тексты и упражнения рассчитаны на создание психологического стимула для занятий языком. Этому же служит и обилие иллюстраций.

Второе издание (1-е вышло в 1977 г.) значительно переработано с учетом актуализации материала, увеличения числа упражнений коммуникативного характера.

Л 4602020102(4309000000)—264 229—88  
001(01)—89

ББК 81.2 Англ-923  
4И (Англ)

ISBN 5-06-001455-X

© Издательство «Высшая школа», 1977

© Издательство «Высшая школа», 1989, с изменениями



# ОГЛАВЛЕНИЕ

Предисловие	3
Вводно-коррективный курс	7
1. Урок 1. Неопределенный артикль	16
Урок 2. Множественное число существительных	18
Урок 3. 1. Личные местоимения	19
2. Спряжение глагола <b>to be</b> 'быть' в настоящем времени	19
3. Структура предложения	20
4. Альтернативные вопросы	21
Урок 4. 1. Местоимение <b>it</b>	22
2. Указательные местоимения <b>this, that</b>	23
Урок 5. Специальные вопросы	24
Урок 6. Притяжательные местоимения	26
Тексты: Film Reviews	31
2. Урок 7. Определенный артикль	34
Урок 8. Предлог <b>of</b>	37
Урок 9. Предлоги места	40
Урок 10. 1. Количественные местоимения <b>many, much, little, few</b>	45
2. Конструкция <b>there is (there are)</b>	46
Урок 11. 1. Местоимения <b>some, any, no</b>	50
2. Местоимения <b>few — a few, little — a little</b>	52
Текст: "Bedroom in Arles" by Vincent Van Gogh	55
3. Урок 12. Притяжательный падеж существительных	59
Урок 13. 1. Количественные числительные	62
2. Порядковые числительные	63
Урок 14. Глагол <b>to have</b> 'иметь'	67
Урок 15. Сочетания с глаголом <b>to be</b>	70
Текст: Two Group Portraits	73
4. Урок 16. 1. Обозначение времени	78
2. Предлоги времени	79
Урок 17. Простое настоящее время	81
Урок 18. Инфинитив с частицей <b>to</b>	84
Урок 19. Глаголы <b>to do, to make, to teach, to study, to learn</b>	85
Урок 20. Наречия меры и степени	87
Урок 21. Простое настоящее время	88
Урок 22. Вопросы к подлежащему и его определению	93
Урок 23. Объектный падеж личных местоимений	94
Урок 24. Повелительное наклонение глагола	97
Урок 25. Безличные предложения	98
Текст: The Great Waltz	102
5. Урок 26. Причастие I в функции определения	105
Урок 27. Настоящее продолженное время	108
Урок 28. Сравнение простого настоящего и продолженного времени	113
Урок 29. Присоединенный вопрос	117
Урок 30. 1. Предлоги и наречия направления движения	119
2. Глаголы <b>to come</b> и <b>to go</b>	119
Урок 31. 1. Оборот « <b>to be going to</b> + инфинитив»	123
2. Формальное подлежащее <b>it</b>	123
Текст: A Gentle Genius: Isaac Levitan (1860-1900)	127
6. Урок 32. Модальные глаголы <b>can, may, must</b>	133
Урок 33. Простое прошедшее время	136
Урок 34. Вопросительные и отрицательные предложения в прошедшем времени	139
Урок 35. Прошедшее продолженное время	144
Урок 36. 1. Инфинитив в функции обстоятельства цели	147
2. Союзные слова <b>who, whom, whose, which, that</b>	148



	Текст: From the Biography of Frantz Liszt (1811-1886)	152
7.	Урок 37. Степени сравнения прилагательных и наречий	157
	Урок 38. Будущее неопределенное время	162
	Урок 39. 1. Вежливые просьбы и обращения за указанием	167
	2. Замена будущего времени настоящим в придаточных предложениях времени и условия	167
	Урок 40. Местоимения <b>some, any, no, every</b> и их производные	170
	Урок 41. Возвратные местоимения	173
	Текст: In Chekhov's House at Yalta	178

## Основной курс . . . . . 183

1.	А. Модальные глаголы и их эквиваленты	184
	1. <b>must — to have to</b>	184
	2. <b>to be to</b>	188
	3. <b>should — ought to</b>	189
	4. <b>can — could — to be able to</b>	192
	5. <b>may — might</b>	194
	Текст: Stuck in the Hole	195
	Б. Текст: Gustave Courbet to a Group of Students	199
	В. Текст: Eisenstein as a Teacher	205
2.	А. Основные формы глагола и их функции	207
	Б. Текст: The Moscow International Film Festival	212
	В. Текст: Cannes '87	219
3.	А. Пассивный залог (The Passive Voice)	222
	Текст: Christopher Wren (1632-1723)	226
	Б. Текст: A Look on Modern Architecture	228
	В. Текст	233
4.	А. Чтение, реферирование и аннотирование литературы по специальности	235
	1. Просмотровое чтение и аннотация	236
	2. Ознакомительное чтение и реферат	236
	3. Различие между рефератом и аннотацией	237
	Текст: Is There an American Style of Painting?	237
	Аннотация текста	238
	Реферат текста	238
	Б. Текст: Thomas Eakins	239
	В. Текст: The State of Cinema Criticism in the US	241
5.	А. 1. Перфектные времена глагола (The Perfect Tenses)	244
	2. Настоящее совершенное время (The Present Perfect Tense)	245
	3. Прошедшее совершенное время (The Past Perfect Tense)	247
	4. Будущее совершенное время (The Future Perfect Tense)	248
	Текст: "The Return of the Prodigal Son" by Rembrandt	249
	Б. Текст: Urusevsky as an Artist	251
	В. Текст	260
6.	А. 1. Прямая и косвенная речь (The Direct and Indirect Speech)	263
	2. Согласование времен (The Sequence of Tenses)	266
	Текст: Hamlet of the 20th Century (Interview with Grigory Kozintsev, 1972)	268
	Б. Текст: The Great Two of the 18th Century (Handel and Bach)	271
	В. Текст: Four Great Comedians of the Silent Cinema	278
7.	А. -ing-форма (функции существительного)	281
	Текст: Inspiration and Hard Labour	288
	Б. Текст: Miss Anderson's Recitals in Salzburg	290
	В. Текст: Svyatoslav Richter	296
8.	А. 1. Перфектные времена продолженного вида (The Perfect Continuous Tenses)	298
	2. Видо-временные формы активного залога (повторение)	301
	Текст: Multinational Soviet Cinema	302
	Б. Текст: Sergei Prokofiev (1891—1953)	305
	В. Текст: Literature in 78 Languages	312



9.	A.	Времена пассивного залога (Tenses of the Passive Voice)	314
		Текст: Garrick Reforms the Stage	316
	Б.	Текст: Bertold Brecht (1898—1956)	320
	В.	Текст: Looking for New Ways	330
10.	A.	1. Сложные формы инфинитива	334
		2. Модальные глаголы с перфектным инфинитивом	
		1) must	335
		2) should, ought to	336
		3) can, could	338
		4) may, might	340
		Текст: William Shakespeare	342
	Б.	Текст: Frank Benson and the Shakespeare Memorial	344
	В.	Текст: Shakespeare on the Screen	352
11.	A.	Теория перевода	354
		1. Что такое перевод?	354
		2. Перевод лексических единиц	354
		3. Грамматические значения в переводе	355
		4. Единицы перевода	356
		5. Переводческие преобразования (способы перевода)	356
		6. Виды перевода	358
	Б.	Текст: Alexander Scriabin (1872—1915)	359
		Задания-инструкции к переводу	360
		Вариант перевода текста	361
12.	A.	1. Сложное дополнение (Complex Object)	363
		2. Сложное подлежащее (Complex Subject)	367
		Текст: The Myth of Pygmalion	369
	Б.	Текст: The Truth About Pygmalion	371
	В.	Текст: "My Fair Lady"	378
13.	A.	Условные предложения (Conditional Sentences)	380
		1. Предложения реального условия	380
		2. Предложения нереального условия, относящиеся к настоящему или будущему времени	381
		3. Предложения нереального условия, относящиеся к прошедшему времени	384
		Сослагательное наклонение в придаточных предложениях после глагола wish	386
		Текст: A Discussion	388
	Б.	Текст: Sir Laurence Olivier	389
	В.	Текст: Greta Garbo	395
14.	A.	1. Сослагательное наклонение в придаточных предложениях	399
		2. Некоторые случаи употребления it в начале предложения	401
	Б.	Текст: From the History of British Painting	404
	В.	Текст: English Music	411
15.	A.	Сложные -ing-формы	414
		Текст: Eisenstein in Hollywood	416
	Б.	Текст: "The Boyars' Plot"	419
	В.	Текст: "Repentance" by Tengiz Abuladze	425
16.	A.	Независимый причастный оборот	428
		Текст	430
	Б.	Текст: Emile Zola about Edouard Manet (May, 1866)	431
	В.	Текст: Open-Air Art with a Spot of Realism	440
17.	A.	Текст: How a Script was Written	442
		Упражнения на повторение основных грамматических тем	445
	Б.	Тексты: Four Pictures by English Painters	447
		1. "Lady Elizabeth Delmé with her Children" by Sir Joshua Reynolds	447
		2. "Mrs. Richard Brinsley Sheridan" by Thomas Gainsborough	448
		3. "Wivenhoe Park, Essex" by John Constable	449
		4. "Mortlake Terrace" by J.M.W. Turner	450
	В.	Тексты:	
		"Twelfth Night" at Oxford	456
		Shakespeare on Scenery	457
		Список неправильных глаголов	460



## ПРЕДИСЛОВИЕ

Настоящий учебник английского языка для вузов искусств соответствует «Программе по английскому языку для неязыковых специальностей высших учебных заведений», утвержденной Министерством высшего и среднего специального образования СССР в 1986 г. Он рассчитан на I—II этапы обучения, определенные программой, но ряд его материалов (прежде всего тексты для реферирования) может быть использован и на III этапе. В учебник включены все разделы грамматики, предусмотренные программой, тренировочный материал по фонетике и технике чтения, словообразовательные модели и около трех тысяч слов, в том числе международные слова, сходные в плане выражения и совпадающие по содержанию в английском и русском языках. Развитию навыков устной речи призваны способствовать обильные коммуникативные упражнения, группировка учебного материала по разговорным темам и многочисленные репродукции произведений изобразительного искусства, служащие для устного описания, анализа и обсуждения.

**Изменения, внесенные во второе издание.** Для настоящего издания \* учебник был значительно переработан в свете того опыта, что накопился за десять лет его использования как в ряде вузов искусств, приславших свои критические замечания, так и на кафедре иностранных языков Всесоюзного Государственного института кинематографии (ВГИК), преподавателями которой являются авторы книги. Наиболее глубоко перестроен Вводно-коррективный курс, в котором грамматика дана более компактно, что позволит значительно сократить время на ее усвоение. Во все уроки вводного курса включены тексты. Несколько уроков образуют блок, завершающийся более обширным текстом, который выводит на разговорную тему, посвященную проблемам искусства: «Интерьер в живописи» (блок 2), «Пейзаж в искусстве» (блок 3), «Музей» (блок 7) и т. д.

\* Первое издание учебника (под редакцией Г. С. Кнабе) вышло в 1977 г.

В основном курсе грамматические упражнения дифференцированы: грамматика, характерная для устной речи, тренируется на упражнениях, способствующих активному ее усвоению; сложные грамматические конструкции, типичные для литературно-письменного языка, в речь не выводятся и отрабатываются в подавляющем большинстве случаев переводом с английского языка на русский. В результате внесенных изменений в основном курсе обеспечено большее тематическое единство каждого из 17 разделов и прямая связь иллюстративного материала с темой. Таким иллюстративным материалом, как и в первом издании, служат главным образом репродукции. В настоящем издании, однако, большинство из них сопровождаются кратким текстом, представляющим собой модель описания (а в дальнейшем и анализа) произведений изобразительного искусства данного типа.

В соответствии с требованиями программы в учебник введены специальные уроки-инструкции по переводу, реферированию и аннотированию и упражнения, предназначенные для развития навыков соответствующих видов чтения — изучающего, ознакомительного и просмотрового. Трудностям перевода с английского языка на русский целиком посвящен заключительный раздел учебника. Материалом для реферирования (а при необходимости и для перевода) служат тексты раздела Б. Необходимые для такой работы слова студент найдет в поурочном словаре. Это позволило отказаться от общего словаря в конце книги. В случае необходимости студент должен обращаться к большим словарям, общим и специальным, пользоваться которыми ему придется в дальнейшем при работе с иноязычными оригинальными публикациями по специальности; соответствующие навыки должны вырабатываться исподволь уже в пределах нормативного курса.

**Построение учебника.** Материал учебника разделен на вводно-коррективный курс и основную часть. Задача вводно-коррективного курса состоит в восстановлении основных знаний и навыков, полученных в школе, а в случае не-



обходимости и в том, чтобы обеспечить владение элементарными основами языка. Материал вводно-коррективного курса является базовым, без него немыслим ни один этап овладения языком. Поэтому весь словарь вводного курса (1420 единиц) и вся излагаемая здесь грамматика подлежат активному усвоению.

В основном курсе каждый урок содержит разделы А, Б и В. Текст А завершает серию упражнений, посвященных раскрытию и отработке основной грамматической темы урока. Текст Б с относящимися к нему упражнениями дает материал для тренировки той же грамматики и продуктивных речевых конструкций на новой лексике — общелитературной и профессиональной, а также профессиональные темы для устного обсуждения. Текст В вводит студента в чтение специальной литературы и может быть использован для беседы в продвинутых группах. Начиная с раздела 4, он служит, как уже отмечалось, материалом для обучения реферированию, а начиная с раздела 2 — для обучения переводу. Программный минимум требует в качестве обязательного навыка лишь навык практического владения учебным переводом. Включенный в учебник урок-инструкция знакомит студентов также с другими его видами. Это вызвано двумя причинами. Во-первых, любой перевод, в том числе и учебный, предполагает овладение некоторыми исходными теоретическими принципами этого вида языковой деятельности (принцип адекватности, недопустимость буквализма, передача реалий и т. д.). Во-вторых, оригинальные тексты, с которыми имеет дело студент вуза искусств, обычно близки по стилю к эссеистике, а подчас и к художественной прозе; соответственно, студент здесь должен быть знаком с основами различных видов перевода, помимо учебного.

**Нормы времени на освоение учебника** обусловлены особенностями курса иностранного языка в вузах искусств. Главная из таких особенностей состоит в том, что в вузах этой категории сосуществуют группы с разным исходным уровнем подготовки студентов и с разным объемом часов, отводимых на изучение языка. Преподавателю поэтому должна быть обеспечена возможность проводить обучение по различным схемам, избираемым в каждом случае в зависимости от конкретного положения в группе. Число допустимых вариантов практически неограниченно, но наиболее типичными могут быть признаны следующие три.

**1. Группа начинающая.** На изучение вводного курса затрачивается от 126 до 140 часов (в среднем по 18—20 часов на каждый из семи блоков). Это означает, что освоение вводного курса при типовом учебном плане занимает весь первый год обучения и третий семестр до середины (при двухразовых занятиях в неделю), либо до его конца (при одноразовых занятиях). Затем берутся блоки 1—3 основного курса, причем проходятся только тексты А с относящимися к ним упражнениями (по 6—8 часов на урок, т. е. всего от 24 до 32 часов — до конца III семестра или,

в зависимости от интенсивности занятий, до конца IV семестра). На IV семестре в полном объеме (от 40 до 60 часов при минимальном объеме курса, допускаемом программой) студенты приступают к реферированию сначала текстов В, а затем журнальной литературы по профилю вуза. Преподаватель объясняет и, используя выборочно упражнения из учебника, тренирует продуктивные навыки, встречающиеся в реферлируемых текстах.

**2. Группа, продолжающая в вузе занятия языком, начатые в школе (тип А).** В вузах, где применяются тесты, занятия в группах этого типа рекомендуется начинать с тестирования, дополняемого в случае необходимости проверочно-ознакомительным собеседованием. Нижеследующей схемы обучения целесообразно придерживаться в тех случаях, когда средний результат теста — около 60% при разбросе индивидуальных показателей в пределах 45—75%. (В вузах, где тестирование не применяется, такие группы составляют обычно из лиц, имеющих оценки 5 или 4 по иностранному языку в школьном аттестате.) По данным тестирования определяется: а) на какой стадии обучения (в пределах первого или первых полугодия семестров) можно приступать к домашнему чтению и каков допустимый уровень трудности рекомендуемой литературы; б) какие разделы вводного курса можно опустить или ограничиться их беглым повторением; в) в какой мере и с какого момента высвобождающееся таким образом время может быть использовано для чтения начальных текстов по специальности, которые имеются на кафедре и дополняют учебник. В данных условиях вводный курс проходит выборочно со средним расходом времени от 2 до 6 часов на каждый блок. В уроках основного курса изучаются тексты А и Б с упражнениями, отобранными преподавателем в течение 6—8 часов каждый. Начиная с блока 4 основного курса, отводится по 2 часа на обучение реферированию на материале либо текстов В, либо статей по специальности из иностранной прессы. Общее число часов, затрачиваемых на освоение учебника — 180. При типовом учебном плане на третий этап обучения остается время, определенное программой: обязательные занятия в IV семестре (2 часа в неделю) и факультативные занятия в V—VIII семестрах.

**3. Группа, продолжающая в вузе занятия языком, начатые в школе (тип Б).** Учебный план предусматривает увеличенное число часов на изучение иностранного языка, или, при обычном числе часов (обязательные занятия плюс факультатив), есть возможность сформировать группу из хорошо подготовленных студентов (средний результат теста — выше 80%). Вводный курс, как и в предыдущей схеме, проводится выборочно для восполнения отдельных пробелов в знаниях учащихся в течение 10—14 часов. Учебник в остальном изучается в полном объеме с затратой 8—10 часов на каждый урок. Сэкономленное время дает возможность уже довольно рано вводить интенсивное домашнее чтение художественной и спе-



циальной литературы — сначала адаптированной, затем оригинальной — и дополнять занятия по учебнику работой над лингафонными записями рассказов, интервью, фонограмм спектаклей и фильмов. Курс реферирования специальной литературы ведется параллельно с освоением учебника, начиная с блока 4, на материале текстов В с постепенным переходом к реферированию статей из иностранной прессы по профилю вуза. Общий расход времени на освоение учебника и дополняющих его материалов составляет 180—190 часов.

Методы обучения, предусматриваемые настоящим учебником, проверялись в течение многих лет на кафедре иностранных языков Всесоюзного Государственного института кинематографии. На основании этого опыта рекомендуются следующие методические принципы:

1. Грамматика дана в виде таблиц и краткого пояснения к ним. За каждым правилом следует ряд упражнений, тренировочных и творческих. Тренаж сам по себе положительных результатов не дает. Упражнения должны способствовать автоматизации отобранных конструкций на основе их сознательного усвоения.

2. Опыт показывает, что ни понимание конструкции, ни даже ее автоматизация не обеспечивают еще ее естественного включения в речь. Переход от понимания и автоматизации к использованию той или иной конструкции представляет собой самостоятельную и трудную методическую задачу. Решение ее состоит в том, чтобы не дать тренажу превратиться в механическое повторение, а, связав конструкцию с важным и интересным для студента тематическим материалом, натолкнуть его на употребление возникших таким образом речевых моделей в реальных ситуациях. Этой задаче и посвящены, в основном, упражнения к тексту Б. Проверкой успешности этого метода должно явиться использование студентом моделей в самостоятельных тематических сообщениях и в подготовленном или импровизированном описании иллюстраций.

3. В книге содержится около 160 иллюстраций. С точки зрения методики их использования они делятся на три категории. К первой относятся учебные рисунки, сосредоточенные по преимуществу во вводно-коррективном курсе. Цель их состоит, в основном, в тренировке грамматических конструкций. Вторую группу образуют репродукции произведений классической и современной живописи или графики, а также фотографии памятников скульптуры или архитектуры, сюжетно связанные с текстами Б и В. Они дают преподавателю возможность активизировать лексико-грамматический материал урока не в форме пересказа, а путем описания иллюстрации, в ходе которого студент должен сам строить высказывание на данную тему с помощью связанных с ней моделей, вместо того чтобы вспоминать фразы из текста. Описание иллюстраций этого типа должно состоять, как правило, из двух частей. В первой студент отвечает на вопрос «Что я вижу?», в ходе чего тренирует лексику и грамматические структуры урока. Во второй части задача

состоит в ответе на вопрос «Что я знаю об этом произведении и (или) что я о нем думаю?». Методическими целями здесь являются привитие навыков речи на темы искусства и активизация идиоматики и профессиональной лексики. Наконец, иллюстрации третьего типа связаны, в основном, с текстом В и служат материалом для бесед на темы искусства в продвинутых группах.

4. Сложность текстов, которые должен научиться читать и реферировать студент вуза искусств, такова, что на освоение и развитие навыков устной речи остается мало времени. Поэтому изучение материалов учебника должно дополняться работой в лаборатории устной речи как в ходе урока под руководством преподавателя, так и самостоятельно во внеучебное время. Для этого целесообразно создать силами преподавателей кафедры лингафонный вариант учебника, который включал бы записи всех текстов и ключевых упражнений, пригодных по своему характеру для использования в ЛУР. Тренировочные упражнения, как правило, должны иметь ключ; выполнение их в ходе урока с коррекцией по ключу и по замечаниям преподавателя, периодически подключающегося к каждой кабине, резко увеличивает объем полезного времени на уроке: вместо того, чтобы пассивно присутствовать при ответе своего товарища, каждый студент работает все время. Творческие упражнения, допускающие обычно самые разные ответы и потому в принципе не могущие иметь ключ, надо вводить в лингафонный вариант учебника очень осторожно и ограниченно и использовать только на занятиях под руководством педагога, преимущественно в группах с малым числом учащихся. Там, где грамматические или лексические модели учебника объясняются и проходят первичное закрепление на уроке, а тренировка и отработка их переносятся в лингафон, достигается лучшее усвоение и значительная экономия учебного времени.

5. Профессиональная заинтересованность студента в содержании текста и возможность высказаться по проблемам его будущей специальности входят в методический замысел уроков. Тематика текстов учебника и множество заданий творческого и дискуссионного характера рассчитаны на то, чтобы создать дополнительный психологический стимул для занятий иностранным языком. Однако, чтобы эта установка принесла пользу, необходимо при переходе к творческим заданиям добиться от студента выполнения последовательных действий: а) тщательно продумать содержание своего сообщения, б) свести свою мысль к цепи ясных, логически простых и обоснованных суждений, в) сформулировать их с помощью освоенных средств английского языка. Только в этом случае речевые упражнения творческого характера обеспечат укрепление и развитие навыков устного общения. Совершенно недопустимы столь частые и создающие видимость успеха ситуации, при которых студент, заинтересовавшись темой, начинает говорить горячо и быстро,



компенсируя увлеченностью бесчисленные ошибки, что приводит лишь к привычке говорить неряшливо до невнятности.

Работа над настоящим учебником была начата по инициативе педагога кафедры иностранных языков ВГИК — Нины Исидоровны Либерман. Ею была проведена вся предварительная редакция рукописи учебника при первом издании и написаны многие его разделы. Смерть прервала ее работу над вторым изданием на довольно ранней стадии, но ряд текстов и упражнений, ею подготовленных, вошли в настоящую книгу, и мы с благодарностью и полным основанием продолжаем считать ее своим соавтором.

Методические принципы учебника, его общая

структура и построение разделов учебника разработаны Г. С. Кнабе.

М. М. Кедровой написаны блок 7 вводного курса и разделы 1, 7, 10, 11, 13—17 основного курса; 12 блок написан Н. И. Либерман при участии М. М. Кедровой, а в 7 и 15 блоках сохранены некоторые материалы Н. И. Либерман из 1-го издания учебника. Н. А. Фролова-Багреева написала блоки 1—6 вводного курса и 2—6 и 8—9 основного курса; в блок 3 включены материалы, подготовленные Н. И. Либерман.

Авторы приносят благодарность педагогам кафедры языков художественного института им. В. И. Сурикова, рецензировавшим рукопись и сделавшим ряд ценных замечаний.

*Авторы*



# ВВОДНО- КОРРЕКТИВНЫЙ КУРС

1	8—32
2	33—56
3	57—76
4	77—103
5	104—130
6	131—154
7	155—182



# 1

<b>Произношение</b>	
1. Звуковая и письменная формы языка . . . . .	8
2. Различие между звуком и буквой. Транскрипция . . . . .	8
3. Характеристика английских звуков . . . . .	9
4. Ударение . . . . .	12
5. Интонация . . . . .	12
6. Алфавитное чтение гласных в ударном слоге . . . . .	12
7. Краткое чтение гласных в ударном слоге . . . . .	13
8. Чтение гласных в неударном слоге . . . . .	13
<b>Грамматика</b>	
Урок 1. Неопределенный артикль . . . . .	15
Урок 2. Множественное число существительных . . . . .	17
Урок 3. 1. Личные местоимения . . . . .	19
2. Спряжение глагола <b>to be</b> 'быть' в настоящем времени . . . . .	19
3. Структура предложения . . . . .	20
4. Альтернативные вопросы . . . . .	21
Урок 4. 1. Местоимение <b>it</b> . . . . .	22
2. Указательные местоимения <b>this, that</b> . . . . .	23
Урок 5. Специальные вопросы . . . . .	24
Урок 6. Притяжательные местоимения . . . . .	26
<b>Работа над лексикой и темой</b>	
<b>Словообразование</b>	
1. Суффиксы существительных <b>-er, -or, -ist</b> . . . . .	29
2. Суффиксы прилагательных <b>-al, -ing, -ic, -ed</b> . . . . .	29
Интернациональные слова . . . . .	29
<b>Тексты</b>	
Film Reviews . . . . .	31

## 1. Звуковая и письменная формы языка

Язык возник и существует как средство общения людей прежде всего в звуковой (устной) форме. Письмо является лишь условным изображением звуковой формы языка. Поэтому для того чтобы овладеть языком, необходимо прежде всего овладеть его звуковой формой, его фонетическим строем, т. е. системой звуков, словесным ударением и интонацией.

## 2. Различие между звуком и буквой. Транскрипция

Каждый язык располагает определенным ограниченным числом звуков. Звуковой состав языка постоянно подвергается изменениям, тогда как буквенное изображение слов изменяется гораздо медленнее. Поэтому буквенный состав слова лишь условно отражает его звучание (сравните в русском языке что [што]; снег [сн'эк]).

В английском языке большое расхождение между звуковым и буквенным составом слов объясняется тем, что звуковая форма языка претерпела значительные изменения, которые не отражались на письме. В современном английском языке 44 звука, которые передаются 26 буквами. Поэтому одна и та же буква в разных положениях читается по-разному, а тот же звук может передаваться различными буквами или буквосочетаниями. Для того чтобы точно обозначить звуковой состав слова, пользуются так называемой **фонетической транскрипцией**, т. е. системой условных графических обозначений, в которой каждому звуку соответствует особый значок. Транскрипция записывается в квадратных скобках: *face* [feɪs].



### 3. Характеристика английских звуков

#### а) Согласные звуки, сходные с русскими:

[t] — [d]; [s] — [z]; [b] — [p]; [v] — [f]; [g] — [k]; [m] — [n]

Согласные в английском языке не смягчаются и не оглушаются.

#### б) Краткие гласные:

[ɪ] произносится как русское *и* в слове *шить*:

[ɪt, nɪt, sɪt, kɪn, tɪn, mɪs, mɪst, ɪst]

[e] похож на гласный в слове *цель*:

[pen, ten, men, ben, ted, 'sevn, get, pet, set]

[ʌ] очень краткий звук, соответствует русским неударным *о* или *а* в словах *оса* или *актер*:

[blas, blast, mast, san, ban, bat, fan, dan, gan, kat]

[æ] промежуточный между русскими *э* и *а*, но не заменяется этими звуками:

[mæn, fæn, kæn, tæn, dæd, bæn, mæp, mæs, æz, fækt, tækt]

[ɔ] очень короткий звук, напоминает русское *о* в слове *кот*, губы округлены, но не вытянуты, рот напряжен:

[nɔt, gɔt, nɔk, tɔs, nɔd, gɔd, fɔks, bɔks]

[u] краткий звук, похожий на русское *у* в слове *утюг*, но губы не вытянуты, а находятся в нейтральном положении:

[buk, put, fut, tuk, pul, 'pusɪ, gud]

[ə] этот звук, так называемый нейтральный гласный, никогда не бывает под ударением; произносится неотчетливо, похож на неударное русское *а* в слове *комната*:

[ˈmɪstə, ˈsɪstə, ˈæktə, ˈbætə, ˈsɪtə, ˈbænə]

#### Упражнение 1

Прочитайте

[tent, sɪt, ˈdentɪst, blas, kæt, mast, bæk, ˈsɪstəm, ˈpæpɪt, ˈæspekt, ˈsɪnɪmə, stænd, best, stɒp, fænd, fænd, dɒg, fæt, san, pen, gæs, sɪk, bɔks, blast, sæd, ˈæktə, buk,ænd, end, nɔd, ˈsevn, sɪks]

#### Примечание:

В английских словах, в отличие от русских, конечные звонкие согласные никогда не произносятся глухо. Оглушение может привести к изменению смысла слова:

[sæd] — печальный, [sæt] сидел; [bæg] сумка, [bæk] спина

#### Упражнение 2

Прочитайте пары слов

[bæt — bæd]

[ænd — ænt]

[tent — tend]

[set — sed]

[næk — næg]

[bit — bid]

[spent — spend]

[pens — penz]

[kæt — kæd]

[bas — baz]

[bet — bed]

[æs — æz]

[pleɪs — pleɪz]

[bæk — bæg]

[kæp — kæb]

[waɪt — waɪd]

[lɪft — lɪvd]

[rɪp — rɪb]

[hɪs — hɪz]

[raɪs — raɪz]

[roup — roub]



в) **Согласные звуки, отличающиеся от русских:**

- [l] произносится подобно русскому л перед согласными и в конце слова:  
[bel, tel, 'ketl, 'æpl, milk, stil]  
Перед гласными звук [l] произносится более мягко (но тверже, чем русское л в словах *лес, лить*):  
['litl, liv, lift, livd, 'bædli, læmp, plæn, flɔk, læk]
- [r] на слух не имеет ничего общего с русским р. Чтобы получить звук [r], следует начать произносить русский звук ж, а затем увеличить расстояние между языком и нёбом и постепенно отодвигать кончик языка назад.  
Во избежание раскатистого русского звука [p] необходимо следить за тем, чтобы кончик языка не касался альвеол:  
[red, rest, ræg, rɒm, rɒn, ræn, 'rætl, 'rivə, rent, grin, 'preznt]
- [θ] глухой межзубный звук. Язык не касается губ, струя воздуха проходит между верхними зубами и языком:  
[θɪn, θɪk, fɪθ, θrɒb, θrɪl, mæθ, tenθ, sɪksθ, mɒθ, mɪθ]
- [ð] звонкий межзубный звук; произносится так же, как [θ]:  
[ðen, ðis, ðæt, ðem, 'leðə, 'feðə]
- [w] губной звук. Губы вначале слегка вытянуты и округлены, затем быстро принимают положение, необходимое для произнесения следующего гласного:  
[wɪð, wil, went, win, 'wɪntə, 'weðə, wen, wɒt, 'wɪspə, 'wɪti]
- [h] напоминает звук, который слышится, когда мы дышим на стекло, прежде чем протереть его:  
[hæt, hel, his, hiz, hen, 'hæpi, 'hevi, hænd, held, 'hæntə]
- [ʃ] произносится как сочетание русских букв *шьш*:  
[ʃelf, wɪʃ, ʃɪp, fɪʃ, ʃɒp, brʌʃ, 'fɪnɪʃ, buʃ, ʃɒt, 'rɒʃn]
- [ʒ] произносится как сочетание русских букв *жьж*:  
['meʒə, 'leʒə, 'pleʒə, 'vɪʒn, dɪ'vɪʒn, dɪ'sɪʒn]
- [dʒ] произносится как сочетание русских букв *дж*:  
[dʒæm, dʒæz, dʒæk, 'dʒeli, dʒɒdʒ, dʒæmp, dʒɒb, dʒɒst, 'dʒækɪt]
- [ŋ] носовой звук; получается, если вы попытаете произнести м с открытым ртом. Чаще всего встречается в конце слова:  
[bæŋ, θɪŋk, 'ɪŋɡlɪʃ, θɪŋ, sɪŋ, strɒŋ, lɒŋ, rɪŋ, θæŋk, pɪŋk]
- [j] соответствует начальному, не обозначенному на письме звуку в русском слове *ель*:  
[jes, jet, jel, 'jæŋki, 'jestədi, jɒ]
- [tʃ] произносится как сочетание русских букв *ч*:  
[tʃes, tʃɪl, tʃɪn, tʃest, lɒntʃ, tʃek, rɪtʃ, mætsʃ]

Упражнение 3  
Прочитайте.

[ʃæl, klɒθ, milk, wɪtʃ, hæŋ, 'ækʃn, 'wepən, 'weðə, rɪsk, 'ræpɪd, jes]  
[ræŋk, pʌnts, 'pʌblɪʃ, 'præktɪs, 'veri, bred, buʃ, kætʃ, dʒɪn, 'dʒɪpsɪ]



г) **Долгие гласные:**

Долгота гласного обозначается в транскрипции двоеточием.

- [i:] долгий звук, начало которого произносится как русское *и* в слове *шить*, а конец — как русское *и* в слове *нить*.

Согласный перед [i:] не смягчается:

[grɪ:n, fi:l, mi:n, wi:l, si:n, ʃi:p, ki:p, ni:d, si:, bi:]

- [u:] долгое произношение звука [u]:

[fu:l, su:n, pu:l, ku:l, mu:n, zu:m, ru:l, ru:m]

- [ɑ:] напоминает звук, который произносит больной, показывая врачу горло:

[stɑ:, stæt, ɑ:t, hæp, ɑ:m, tʃɑ:m, 'mɑ:bl, 'pɑ:ti, pæk]

- [ɔ:] может произноситься как долгий вариант [ɔ]:

[hɔ:n, spɔ:t, fɔ:m, 'ɔ:də, nɔ:θ, lɔ:d, 'fɔ:rɪst, 'fɔ:ti, 'ɔ:gən]

- [ə:] долгий звук, на слух средний между русскими звуками *э* и *о*. Кончик языка должен находиться у основания нижних зубов:

[və:b, nə:v, 'pæ:pl, 'nə:vəs, bən, bæ:d, 'ɜ:lɪ, ən, fæ:st]

**Примечание:**

Долгие гласные нельзя подменять краткими и наоборот. Нарушение этого правила может привести к нарушению смысла слова: [slɪp] — спать, [slɪp] — скользить.

**Упражнение 4**

Прочитайте пары слов.

[grɪn — grɪ:n]

[fɪl — fi:l]

[tɪn — ti:n]

[lɪv — li:v]

[fʊl — fu:l]

[pʊl — pu:l]

[mʌtʃ — mætʃ]

[kʌt — kæt]

[spɒt — spɔ:t]

[ten — tən]

[bed — bæ:d]

[weld — wɜ:ld]

д) **Дифтонги (двойные гласные):**

Второй звук произносится ослабленно. Звуки, составляющие дифтонг, произносятся слитно:

- [eɪ] похож на русское *ей* в слове *ищейка*:

[neɪm, feɪs, 'leɪzɪ, pleɪs, keɪt, 'beɪsɪs, meɪn, peɪnt, leɪk]

- [aɪ] похож на русское *ай* в слове *дай*:

[faɪv, paɪt, saɪn, laɪt, naɪf, stɑɪl, taɪm, taɪp, laɪn, waɪd]

- [oʊ] похож на русское *оу* в слове *клоун*:

[houn, toun, gout, rouz, bout, soup, pouz, 'kounzɪ]

- [aʊ] похож на русское *ау* в слове *фауна*:

[daʊn, taʊn, faʊnd, raʊnd, braʊn, ə'baʊt, graʊnd, laʊd]

- [ɔɪ] похож на русское *ой* в слове *мой*:

[bɔɪ, bɔɪl, tɔɪ, pɔɪnt, ɪks'plɔɪt]

- [uə] похож на русское *юа*:

[puə, muə, tuə, duə]

- [ɪə] напоминает сочетание *ио* в слове *приоритет*:

[jɪə, fɪə, klɪə, nɪə, hɪə, dɪə, bɪə, mɪə]

- [ɛə] напоминает сочетание *эа*:

[bɛə, rɛə, stɛə, kɛə, glɛə, prɪ'pɛə, 'fɛərɪ, dɛə]



Упражнение 5  
Прочитайте.

[koul, 'souldʒə, fauntin, 'rɪdɪzɪm, 'pæərənt, aut, faɪnd,  
'jelou, 'bjʊ:gl, eɪdʒ, klaʊn, 'noubɪl, pjuə, kɔɪn, reɪn, sɪn,  
'tuərist]

#### 4. Ударение

Ударение в английском языке обозначается особым знаком ['] вверху перед ударным слогом. Если в слове два разных ударения, то главное отмечается сверху, а второстепенное — снизу [ˌ], например: [ˌkɒnvə'seɪʃn] 'разговор'. В речи одни слова произносятся с ударением, а другие (например, предлоги, артикли и т. д.) — без ударения.

Упражнение 6  
Прочитайте.

[ˈtelɪfəʊn, 'kɒstjʊm, dɪ'rektɪv, 'melədi, ɪ'kwɪvələnt,  
'pedɪstəl, kə'liʒn, 'tendənsɪ, 'kɒnflɪkt, ə'kædəmɪ, 'bæləd,  
'teknɪkəl, tɒk'nɪk, 'vɪzɪt, ˌjʊnɪ'vɜ:sɪti, ˌsɪnɪmə'tɒgrəfi]

#### 5. Интонация

В английском языке, как и в русском, имеются две основные речевые мелодии, два тона: **нисходящий** и **восходящий**. Они обозначаются соответственно стрелками: ↘, ↗.

Эти стрелки ставятся перед ударным слогом (словом), на котором происходит повышение или понижение голоса.

**Нисходящий тон** выражает законченность высказывания, категоричность. Нисходящий тон в английском языке, как и в русском, употребляется в конце повествовательного предложения.

**Восходящий тон** выражает незаконченность высказывания, отсутствие категоричности. Восходящий тон употребляется при перечислении, в некоторых вопросах, просьбах и в других случаях.

Упражнение 7  
Прочитайте.

1. [ˌwʌn, | ˌtu:, | ˌθri:, | ˌfɔ:, | ˌfaɪv, | ˌsɪks, | ˌsevn, | ˌeɪt, |  
ˌnaɪn, | ˌten.]
2. [ˌgou, | ˌtraɪ, | ˌspɪk, | ˌri:d, | ˌraɪt, | ˌkʌm, |  
| ˌtrænsˌleɪt, | ˌrɪˌpɪt, | ˌrɪˌsi:v, | ˌfəˌɡɪv, | ˌrɪˌtən, | ˌpəˌfɔ:m.]

#### 6. Алфавитное чтение гласных в ударном слоге

Гласная буква читается так, как называется изображающая ее буква в алфавите, т. е.

a — [eɪ]  
e — [i:]  
i, y\* — [aɪ]  
o — [ou]  
u — [ju:]

в следующих положениях:

а) на конце слова, если она единственная гласная в слове (в открытом слоге):

me — [mi:]	no — [nou]
my — [maɪ]	a — [eɪ]

б) перед одной согласной, за которой следует гласная (часто e, которая не произносится):

\* Буква y в ударном слоге читается как буква i.

name — [neɪm]	style — [stɑɪl]
Pete — [pi:t]	note — [nəʊt]
nine — [naɪn]	use — [ju:z]



В сочетаниях двух гласных букв первая имеет алфавитное чтение, а вторая не произносится:

play — [pleɪ]  
main — [meɪn]  
tea — [ti:]  
see — [si:]  
people — [ˈpi:pl]  
key — [ki:]

ceiling — [ˈsi:lɪŋ]  
lie — [laɪ]  
coat — [kəʊt]  
blue — [blu:]  
suit — [sju:t]

## 7. Краткое чтение гласных в ударном слоге

Гласные буквы под ударением читаются кратко, т. е.

a — [æ]      o — [ɒ]  
e — [e]      u — [ʌ]  
i, y — [ɪ]

в следующих положениях:

а) перед конечной согласной в односложных словах (в закрытом слоге):

cat — [kæt]      hymn — [hɪm]  
ten — [ten]      not — [nɒt]  
did — [dɪd]      bus — [bʌs]

б) если ударная гласная отделена от следующей гласной двумя или тремя согласными:

apple [ˈæpl]      little [ˈlɪtl]  
happen [ˈhæpən]      bubble [ˈbʌbl]  
lesson [ˈlesn]      bottle [ˈbɒtl]

### Примечания:

1. Ударная гласная перед сочетанием «согласная + le» имеет алфавитное чтение:

maple [ˈmeɪpl]      noble [ˈnəʊbl]  
idle [ˈaɪdl]      bugle [ˈbjʊgl]

2. Буква у в начале слова перед гласной произносится как согласный [j]:

yes [jes]      yellow [ˈjeləʊ]  
yet [jet]      yoke [jəʊk]  
you [ju:]

## 8. Чтение гласных в неударном слоге \*.

Гласные в неударном слоге произносятся не так, как в ударном:

a, o, u

[ə]

ˈgain — ˈseldom — ˈfocus  
ˈballad — ˈfreedom — ˈim-  
pulse

e, i, y

[ɪ]

ˈsystem — ˈpublic  
ˈpuppet — ˈtrumpet  
ˈlady — ˈphysics [ˈfɪzɪks]

В безударном положении в конце слова -ous, -or, -ar, -our произносятся как звук [ə]:

\* См. правила чтения согласных букв c, g, j, q, s и сочетаний согласных ck, ch, sh, ph, th на с. 57.

famous [ˈfeɪməs]  
nervous [ˈnɜ:vəs]  
paper [ˈpeɪpə]  
actor [ˈæktə]

colour [ˈkʌlə]  
favour [ˈfeɪvə]  
popular [ˈpɒpjʊlə]



Перед [l] и [n] безударный гласный часто вообще не произносится:

pencil ['pensl]

lesson ['lesn]

easel ['i:zl]

basin ['beisn]

#### Упражнение 8

Прочтите с указанной интонацией

1) ʃface, ʃlate, ʃpaint, ʃtable, ʃfame, ʃday, ʃplay; ʃhe, ʃbe, ʃsee, ʃsea, ʃleaf, ʃeasel, ʃmeet, ʃmeat, ʃclean, ʃcream, ʃgreen, ʃkey, ʃreceive, ʃpeople, ʃsleep, ʃstreet; ʃgo, ʃno, ʃso, ʃnote, ʃnose, ʃtone, ʃcoat, ʃboat, ʃsoap; ʃtune, ʃnude, ʃtube, ʃbugle, ʃmusic, ʃsuit.

2) ʃbag, ʃflag, ʃmap, ʃhand, ʃlamp, ʃbad, ʃbattle, ʃapple; ʃit, ʃis, ʃmilk, ʃbig, ʃlittle, ʃsit, ʃstill, ʃfilm, ʃhim, ʃhis, ʃdid; ʃnot, ʃgot, ʃon, ʃdog, ʃhot, ʃstop, ʃlot, ʃbox, ʃfond, ʃlost; ʃten, ʃlet, ʃbed, ʃmen, ʃred, ʃend, ʃtell, ʃpress, ʃleft; ʃcup, ʃus, ʃup, ʃbut, ʃbust, ʃdrum, ʃdull, ʃgum, ʃpulse, ʃsun.

#### Упражнение 9

Напишите транскрипцию слов

table	little	lady
idle	battle	empty
maple	apple	story
bugle	riddle	easy
cradle	bottle	funny
fable	cattle	badly
paint	yellow	you
easel	sofa	comedy
repeat	melody	system
public	history	famous
jacket	difficult	suit
people	terrace	focus
symbol	icon	yellow
puppet	effect	method

#### Упражнение 10

Прочитайте, обращая внимание на долготу и краткость чтения гласных и четкость произношения конечных согласных.

а) [t — d; g — k; v — f; b — p]

ʃbad 'плохой' — ʃbat 'летучая мышь'

ʃneed 'нужда' — ʃneat 'аккуратный'

ʃleave 'оставлять' — ʃleaf 'лист'

ʃsad 'печальный' — ʃsat 'сидел'

ʃpad 'блокнот' — ʃpat 'гладить'

ʃgod 'бог' — ʃgot 'получил'

ʃwide 'широкий' — ʃwhite 'белый'

ʃand 'и' — ʃant 'муравей'

ʃbag 'сумка' — ʃback 'спина'

ʃcab 'такси' — ʃcap 'кепка'

б) [i — ɪ]

ʃseen 'виденный' — ʃsin 'жить'

ʃseat 'сиденье' — ʃsit 'сидеть'

ʃleave 'оставлять' — ʃlive 'жить'

ʃsteel 'сталь' — ʃstill 'тихий'

ʃgreen 'зеленый' — ʃgrin 'усмешка'

в) [θ — s]

ʃtheme 'тема' — ʃseem 'казаться'

ʃthin 'тонкий' — ʃsin 'тонуть'

ʃthick 'толстый' — ʃsick 'больной'

ʃthink 'думать' — ʃsink 'тонуть'

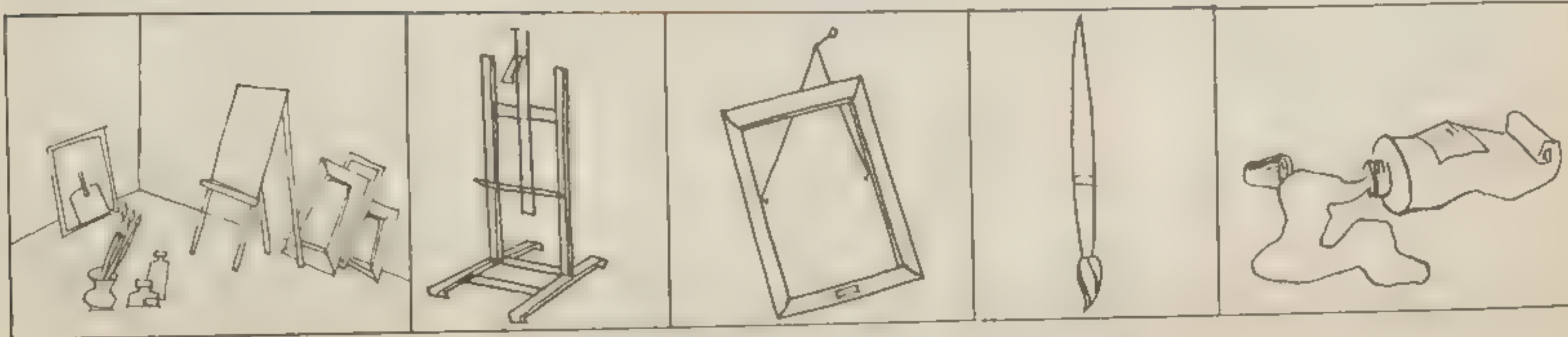


Упражнение 11 (Обзорное)  
Прочитайте слова:

while, key, suit, gist, shame, body, main,  
ticket;|  
whole, frame, brush, tube, wide, screen, fine,  
white, type;|  
wise, back, music, did, died, team, goal, tact,  
table;|  
soap, life, thick, lucky, fiddle, idle, baby,  
easel, chance;|  
people, face, hunter, witty, lesson, colour, fa-  
mous, paper.

Словарь

УРОК 1



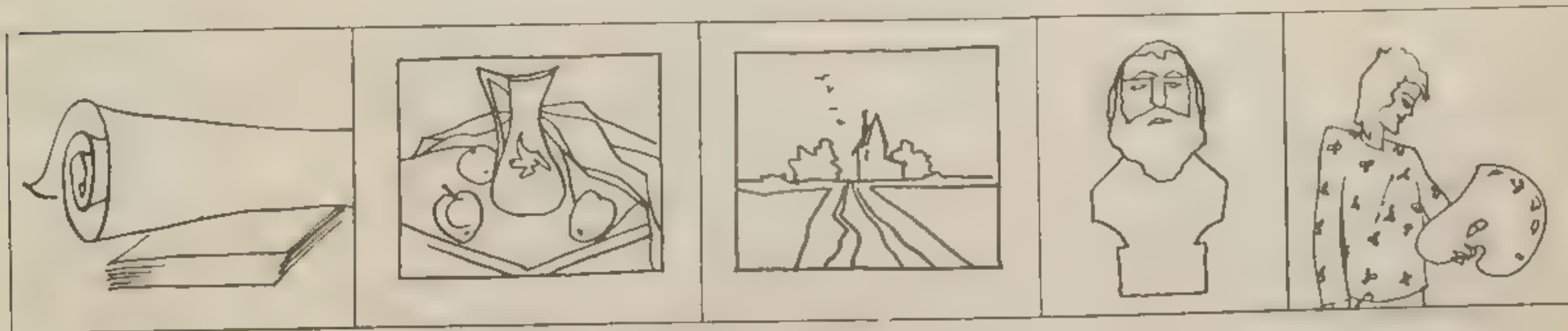
a studio

an easel

a frame

a brush

a tube



paper

a still-life

a landscape

a bust

an artist  
[ˈɑːtɪst]



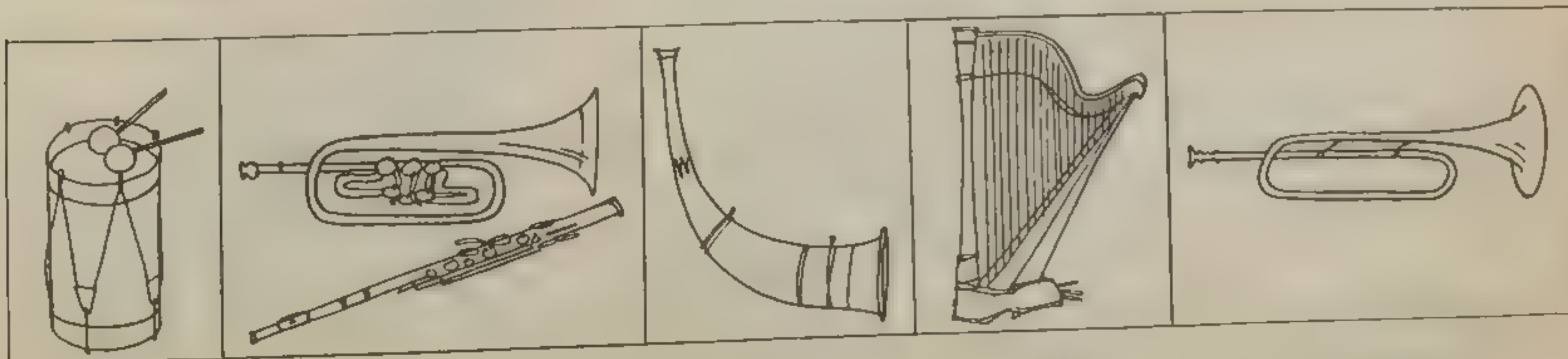
a stage  
[steɪdʒ]

an actor and an actress

a piano  
[ˈpiːnəʊ]

a violin  
[ˈvaɪəlɪn]

a cello  
[ˈtʃeləʊ]



a drum

a trumpet and a flute

a horn

a harp

a bugle



bad [bæd] плохой  
big [bɪg] большой  
black [blæk] черный  
clean [kli:n] чистый

fine [faɪn] прекрасный  
good [gʊd] хороший  
little ['lɪtl] маленький  
long [lɒŋ] длинный

new [nju:] новый  
old [əʊld] старый  
white [waɪt] белый  
young [jʌŋ] молодой

and [ænd] и

### Неопределенный артикль

Артикль — это служебное слово, употребляемое только с существительным. В английском языке два артикля:

неопределенный — a (an)

определенный — the.

Если существительное имеет определения, то артикль ставится перед определениями. Артикль в речи всегда безударен и произносится слитно со следующим словом:

a book [ə'buk]  
a studio [ə'stju:diu]

a new film [ə'nju: film]  
a wide screen [ə'waɪd  
skri:n]

Неопределенный артикль перед существительным показывает, что речь идет об одном предмете или лице из класса предметов или лиц. Например:

Give me a book. — Дай мне книгу.

(любую; какую именно, в данном случае неважно)

Неопределенный артикль имеет форму *a*, которая употребляется, если следующее слово начинается с согласной, и *an*, если слово начинается с гласной. Ср.: a bag, an easel.

Неопределенный артикль восходит к существительному *one* 'один', поэтому он употребляется только с исчисляемыми существительными в единственном числе: a film '(один) фильм', a student '(один) студент'; films 'фильмы', students 'студенты', music 'музыка', coffee 'кофе' артикля не имеют.

### Текст

I 'see a 'studio. I 'see an 'old 'easel, | a 'big 'frame, |  
a 'long 'brush, | a 'new 'tube | and 'clean 'paper. I 'see  
a 'landscape, | a 'still-life | and a 'bust. I 'see an 'artist.  
I 'see a 'stage. I 'see a 'young 'actor | and a 'young  
'actress. I 'see a 'black 'piano, | an 'old 'violin, | a 'new  
'cello, | and a 'big 'drum. I 'see a 'trumpet and a  
'flute, | a 'horn, | a 'harp | and a 'bugle.

#### Упражнение 12

Составьте предложения с данными сочетаниями по образцу.

большой мольберт — I see a big easel

белая рама  
молодой актер  
новый мольберт  
прекрасный натюрморт  
черное пианино  
большая сцена  
маленький тюбик

хорошее пианино  
старая скрипка  
большой барабан  
чистая бумага  
длинная кисть  
прекрасный пейзаж  
молодой художник

#### Упражнение 13

Назовите предметы на рисунках.

I see a big studio.

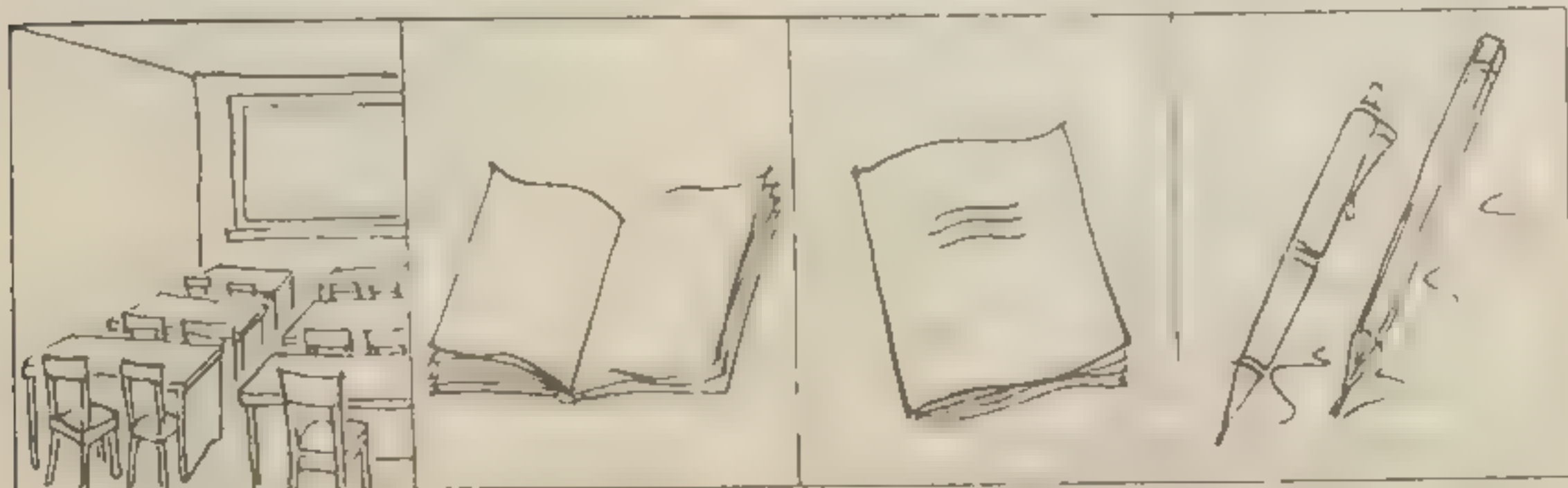


Словарь



a man      a woman      a baby      a student      a professor

a man and a woman  
a woman and a baby  
a student and a professor

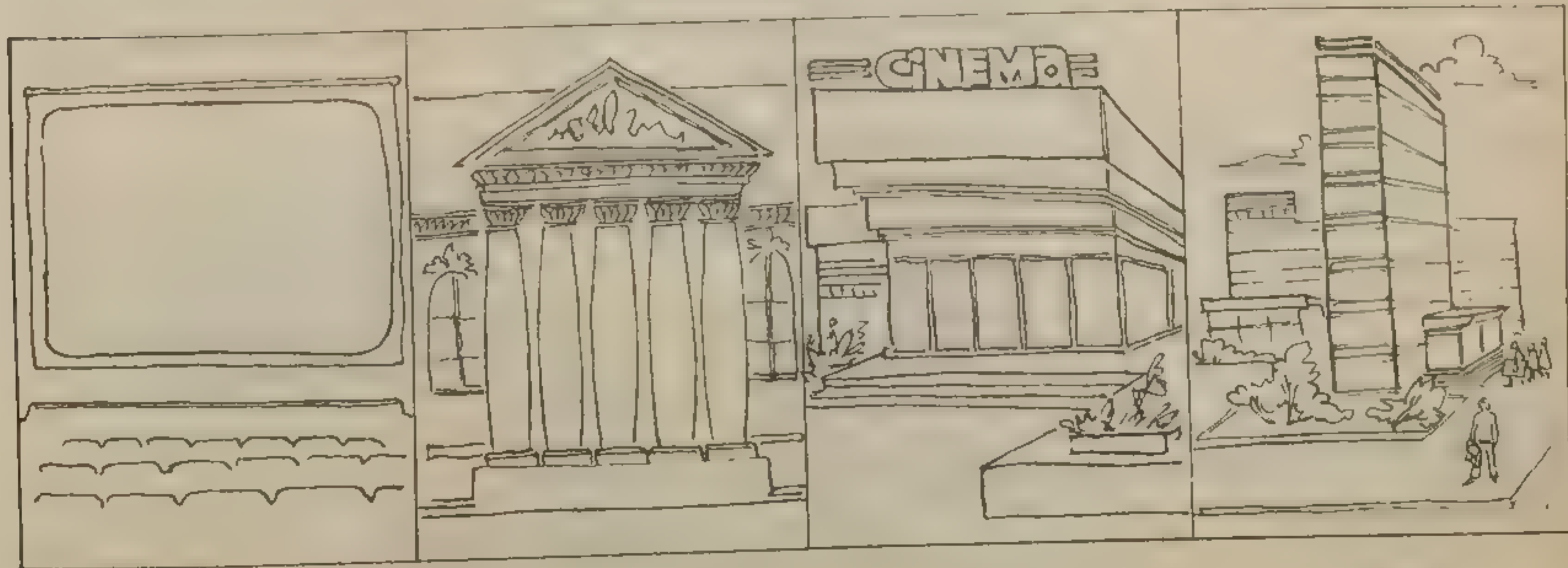


a classroom      a book      a notebook      a pen and  
a pencil

a room and a classroom  
a book and a notebook  
a pen and a pencil



a star      a director      a cameraman      a conductor      a portrait



a screen      a theatre      a cinema      an institute



interesting ['ɪntrɪstɪŋ] интересный	talented ['tæləntɪd] талантливый	film [fɪlm] пленка
famous ['feɪməs] знаменитый	wide [waɪd] широкий	music ['mju:zɪk] 1. музыка
modern ['mɒdən] современный	many ['meni] много	2. ноты
popular ['pɒpjələ] популярный	art [ɑ:t] искусство	paint [peɪnt] краска
serious ['sɪəriəs] серьезный	cinema ['sɪnɪmə] кино (искусство)	theatre ['θiətə] театр (искусство)
Soviet ['sɒviət] советский		

### Множественное число существительных

Множественное число существительных в английском языке образуется прибавлением к форме единственного числа окончания -s (-es), которое произносится

[s]	[z]	[ɪz]
(после глухих согласных)	(после звонких согласных и гласных)	(после [s], [z], [ʃ], [dʒ], [tʃ])
books students	pens cameras	brushes actresses

**Примечание:** У существительных, оканчивающихся на -y с предшествующей согласной, во множественном числе y меняется на i перед -es: baby — babies 'младенцы'.

Некоторые существительные образуют множественное число не по правилу:

man [mæn] — men [men]  
woman ['wʊmən] — women ['wɪmɪn]  
child [tʃaɪld] — children ['tʃɪldrən]

#### Упражнение 14

Образуйте множественное число и прочтите.

- an easel, a brush, a portrait, a tube, a screen, a man, a cameraman, a stage, a woman, a theatre, a frame, a drum
- a good portrait, an interesting film, a popular film star, a famous cameraman, a modern artist, a long pen, a new pencil, a little child, a wide screen, a talented director, a serious student, a Soviet artist

#### Текст

I 'see a 'wide \stage. I 'see 'many 'popular \actors and \actresses. I 'see a 'fine \room. I 'see 'young \men, \women and 'many \children.  
I 'see a 'big \classroom. I 'see \books, \notebooks, \pens and \pencils. I 'see 'many 'fine \portraits, \still-lives and \landscapes. I 'see 'many 'serious \students and pro\fessors.

#### Упражнение 15

Скажите по-английски.

талантливые художники	старые скрипки
советские женщины	знаменитые режиссеры
интересные книги	современные дирижеры
широкие рамы	большие барабаны
прекрасные портреты	популярные фильмы
чистые тетради	советские актеры

#### Упражнение 16

Составьте словосочетания по образцу.

popular directors

- a director, a film star, a cameraman, a conductor, a man, a woman, a child, a baby



- 6) a screen, a theatre, an institute, a cinema, a portrait,  
a brush, a studio, an easel, a classroom

### УРОК 3

#### Словарь

a comedy ['kɒmɪdɪ] комедия  
a friend [frend] друг  
an instrument ['ɪnstrʊmənt] инструмент  
a painter ['peɪntə] живописец  
a play [pleɪ] пьеса  
a poet ['pəʊt] поэт  
a teacher ['ti:tʃə] учитель  
a master ['mɑ:stə] мастер

very ['veri] очень  
too [tu:] тоже

to be busy ['bɪzi] быть занятым  
I like (very much) [aɪ 'laɪk 'veri 'mʌtʃ] я (очень) люблю, мне (очень) нравится

short [ʃɔ:t] короткий  
thick [θɪk] толстый  
thin [θɪn] тонкий  
funny ['fʌni] смешной  
great [greɪt] великий, большой  
abstract ['æbstrækt] абстрактный

biographical [baɪə'græfɪkəl] биографический  
comic ['kɒmɪk] комический  
English ['ɪŋɡlɪʃ] английский  
realistic [rɪə'lɪstɪk] реалистичный  
professional [prə'fesjənəl] профессиональный  
progressive [prə'ɡresɪv] прогрессивный  
brilliant ['brɪljənt] блестящий  
musical ['mju:zɪkl] музыкальный

#### 1. Личные местоимения

I [aɪ] 'я'	we [wi:] 'мы'
you [ju:] 'ты'	you [ju:] 'вы'
he [hi:] 'он'	they [ðei] 'они' (о людях и предметах)
she [ʃi:] 'она' } (только о людях)	
it [ɪt] 'оно, он, она' (о предметах и животных)	

#### Примечания:

1. Местоимение I 'я' всегда пишется заглавной буквой.
2. Местоимение it употребляется также в качестве указательного: It is a book.

#### 2. Спряжение глагола to be 'быть' в настоящем времени

1. I am	} a student	'Am I	} a student?	I am	} not a student.
2. You are		'Are you		You are	
3. He } is		'Is { he		He } is	
She }		she }		She }	

1. We	} are students.	Are { we	} students?	We	} are not students.
2. You		{ you		You	
3. They		{ they		They	

#### Примечания:

1. Частица to перед глаголом обозначает неопределенную форму (инфинитив), отвечающую на вопрос «что делать?», «что сделать?». Сравните инфинитивы в русском и английском языках: быть, читать, играть — to be, to read, to play.
2. В английском языке глагол-связка to be 'быть' в настоящем времени не опускается, в отличие от русского языка. Ср., например: Он (есть) актер. — He is an actor.



### 3. Структура предложения

Структуры повествовательного и вопросительного предложений в английском языке различаются порядком слов.

Повествовательное предложение (произносится нисходящим тоном):

I Подлежащее	II Сказуемое	III Дополнение
I She	see is an actress	a stage

Общий вопрос (произносится восходящим тоном).

Вопросы, требующие ответа 'да' или 'нет', называются общими вопросами. В английском языке общие вопросы начинаются с глагола:

I Глагол-связка	II Подлежащее	III Именная часть сказуемого
'Is 'Are	he you	a student? an actor?

#### Упражнение 17

Употребите глагол *to be* в нужной форме

1. I ... an art student.
2. I ... not a professional artist.
3. He ... a fine painter.
4. She ... a brilliant teacher.
5. It ... a serious play.
6. We ... Soviet students.
7. They ... talented cameramen.
8. They ... great actors.
9. He ... not an old man.
10. They ... very busy.

#### Упражнение 18

Составьте вопросы и ответы.

Are you a popular actor? — No, I am not a popular actor

to be a famous poet, to be a good pianist, to be a fine artist, to be a professional cameraman

#### Упражнение 19

Прочитайте и переведите.

1. It is a fine landscape. *It* is not big.
2. Borisova is a popular actress. *She* is talented.
3. It is modern music. *It* is fine.
4. It is a wide-screen film. *It* is black-and-white.
5. R. Kent is an American painter. *He* is famous.
6. Jack and Pete are students. *They* are serious.
7. Musical comedies are popular. *They* are funny.

#### Упражнение 20

Прочитайте, переводя местоимения в скобках.

1. It is a thick book. (Она) is very old.
2. "Turandot" is a comedy. (Она) is very funny.
3. Sophie Loren is a film star. (Она) is a good actress.
4. Kozakov is an actor. (Он) is popular.
5. A trumpet is a musical instrument. (Он) is fine.
6. It is a professional camera. (Она) is new.
7. Old brushes are bad. (Они) are very thin.
8. I like old masters. (Они) are brilliant.
9. Helen and Ann are good students. (Они) are very busy.

#### Упражнение 21

Измените предложения по образцам.

I am not a professional cameraman.

1. We are professional actors.
2. They are modern painters.
3. He is an old man.
4. You are stage actors.
5. It is a new portrait.
6. I am a music teacher.
7. It is a wide-screen film.
8. She is very young.



- 6) 1. It is a musical film. 2. They are little children. 3. She is an old woman. 4. A harp is a fine musical instrument. 5. You are very busy. 6. It is a serious play. 7. It is a thin brush. 8. They are good friends

#### Упражнение 22

Дайте краткие ответы.

'Are you a student? — Yes, I am. (No, I am not.)  
'Are they students? — Yes, they are. (No, they are not.)  
Is she a student? — Yes, she is. (No, she is not.)

1. Are you a teacher? 2. Are you an art student? 3. Are you busy? 4. Is Matisse a painter? 5. Is he an English painter? 6. Is Yermolova a stage actress? 7. Is she a comic actress? 8. Is "Hamlet" a comedy? 9. Are harps popular musical instruments?

#### Упражнение 23

Переведите письменно.

1. Она хорошая актриса? — Да. 2. Это широко-экранный фильм? — Нет. 3. Они профессиональные операторы? — Да. 4. Он хороший поэт? — Да. 5. Это старые фильмы? — Нет. 6. Это новая камера? — Да. 7. Они хорошие друзья? — Да. 8. Они серьезные студенты? — Да.

#### Упражнение 24

Задайте вопросы к рисункам на с. 15.

Is it a portrait?

### 4. Альтернативные вопросы

Вопросы этого типа предполагают выбор и содержат союз **or** 'или'. Первая часть альтернативного вопроса произносится восходящим тоном, а вторая — нисходящим.

Is it a pen or a pencil?  
Is it a thick or a thin brush?

Это ручка или карандаш?  
Это густая или редкая кисть?

#### Упражнение 25

Составьте вопросы по образцу.

Is it a still-life or a landscape?

a book (notebook)	a violin (cello)
a cinema (theatre)	a film (play)
a stage (screen)	a pianist (conductor)
a pen (pencil)	a still-life (landscape)

#### Упражнение 26

Составьте вопросы к рисункам на с. 15 с данными прилагательными.

new (old), thick (thin), big (little), good (bad), long (short), black (white), old (new), realistic (abstract), serious (funny)

#### Текст

I am a student. Fred and Henry are students too. We are great friends. I am an actor. Fred and Henry are cameramen. They are good students. Professor N. is a fine teacher. He is not a young man. He is a famous film director and a professional actor too. We see many old and modern



films. I like Fred, Henry and I like comedies and musicals. They are funny. We like serious films too. They are interesting.

Are you a student or a teacher? — I am a student.  
Are Fred and Henry actors? — No, they are not. They are cameramen.  
Is Professor N. a good teacher? — Yes, he is. He is a brilliant teacher.  
Is he old or young? — He is not young and not very old.  
Are old film comedies funny? — Yes, they are. We like old films and we like modern films too.  
Are you very busy? — Yes, we are.

Упражнение 27  
Переведите письменно.

1. Это ручка или карандаш? 2. Это актер или режиссер? 3. Это известный советский актер? 4. Это большая или маленькая сцена? 5. Это тонкая или толстая бумага? 6. Это длинная или короткая кисть? 7. Это абстрактное или реалистическое искусство? 8. Они старые или молодые художники? 9. Это старый или новый мольберт? 10. Она студентка или учительница? 11. Это серьезный или забавный фильм? 12. Это современная или старая камера? 13. Это хороший или плохой портрет?

## УРОК 4

### Словарь

a house [haus] (houses ['haʊzɪz]) дом  
a dress [dres] платье  
a dictionary ['dɪkʃənəri] словарь  
painting ['peɪntɪŋ] 1. живопись 2. картина

a role [roul] роль  
a palette ['pælit] палитра  
a statue ['stætju:] статуя  
a story ['stɔ:ri] рассказ, сюжет  
a textbook ['tekstbuk] учебник  
a gallery ['gæləri] галерея  
a drawing ['drɔ:ɪŋ] рисунок

American [ə'merɪkən] американский  
British ['brɪtɪʃ] британский  
French [frentʃ] французский  
German ['dʒɜ:mən] немецкий  
Italian [ɪ'tæljən] итальянский  
Russian ['rʌʃn] русский

### 1. Местоимение *it* 'это'

Местоимение *it* может употребляться:

а) в функции указательного местоимения, синонимичного указательному местоимению *this*:

*It* is an easel. = *This* is an easel.

б) в функции личного местоимения, заменяющего существительное:

*It* is an easel. *It* is big.

*It* is a comedy. *It* is funny.

*It* is a dress. *It* is a long.

Это мольберт. Он большой.

Это комедия. Она забавная.

Это платье. Оно длинное.

### Упражнение 28

Составьте предложения о предметах на рисунках по образцу (с. 15).

This is a table. It is big.



Упражнение 29  
Переведите письменно

'This is a \book. 'Is it \thick? — \Yes, |it \is.

1. Это прекрасный рисунок. Он профессиональный? — Да.
2. Это новая рама. Она большая? — Нет.
3. Это смешной короткий рассказ. Он интересный? — Да.
4. Это итальянский пейзаж. Он очень известный? — Да.
5. Это толстый словарь. Он новый? — Нет.
6. Это русская картина. Она старая? — Да.

2. Указательные местоимения *this, that*

**this** — это, этот, эта  
**that** — то, тот, та

**these** [ði:z] — эти  
**those** [ðouz] — те

Указательное местоимение **this (these)** употребляется при указании на предмет (предметы), находящиеся вблизи говорящего, а **that (those)** — при указании на предмет (предметы), удаленные от говорящего.

**This** is a pen and **that** is a pencil. Это ручка, а то карандаш.  
**These** are books and **those** are note-books. Это книги, а то тетради.

Упражнение 30  
Составьте предложения к рисункам по образцу (с. 17).

'This is a \landscape | and 'that is a \still-life.

Упражнение 31  
Прочитайте во множественном числе.

'These are \teachers | and 'those are \students.

1. This is a cinema and that is a theatre.
2. This is a stage and that is a screen.
3. This is an actor and that is an actress.
4. This is a trumpet and that is a flute.
5. This is a man and that is a woman.
6. This is a statue and that is a bust.
7. This is a painting and that is a drawing.
8. This is an easel and that is a frame.
9. This is a dictionary and that is a textbook.

Упражнение 32  
Составьте предложения к рисункам по образцу. Употребите прилагательные.

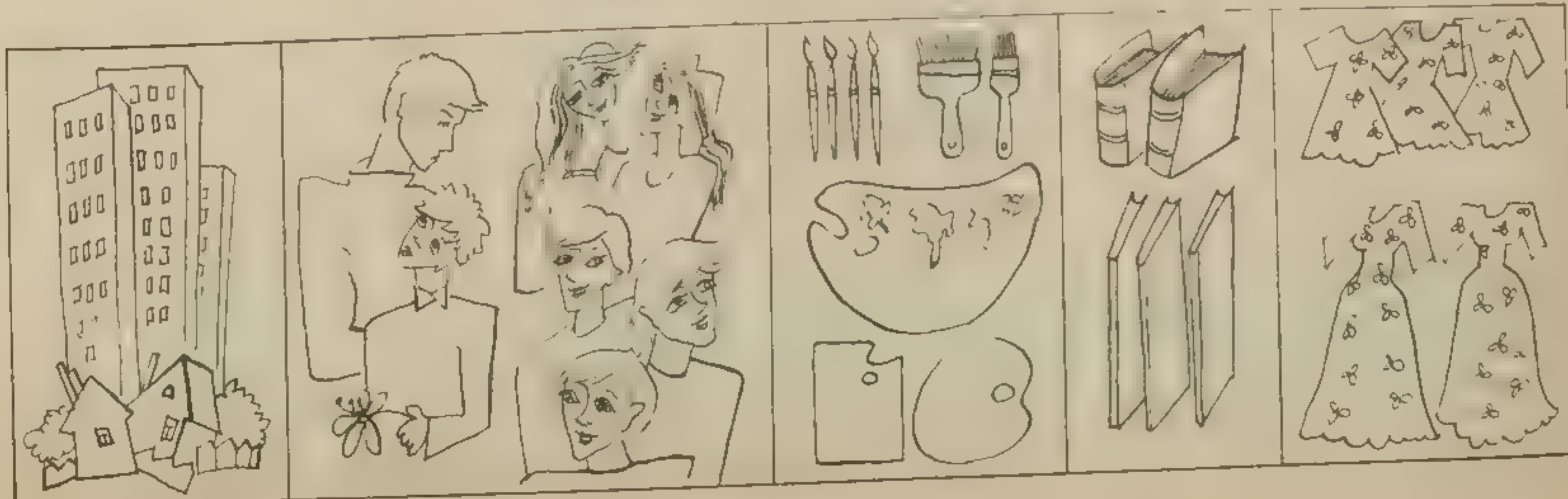
'These are \white frames | and 'those are \black frames.

Прилагательные:

little — big  
old — modern  
serious — gay

American — British  
long — short  
thick — thin

old — new  
good — bad  
red — blue





This is an art gallery. It is big and fine. We see many rooms. These are statues and those are busts. These are paintings and those are drawings. These are portraits and landscapes and those are still-lives. I like these paintings very much. They are realistic and fine. I see many men, women and children. These young men are students. Those men are professors, doctors and teachers.

## Упражнение 33

Составьте 10 вопросов к тексту по образцу

Are these statues?  
Are those busts?

## Словарь

a colour ['kʌlə] цвет  
a colourist ['kʌlərist] колорист  
a flower ['flaʊə] цветок  
a rose [rouz] роза  
an opera ['ɒpə] опера  
a name [neɪm] имя, фамилия  
a style [stɑɪl] стиль  
a pianist ['piænɪst] пианист  
a dramatist ['dræmətɪst] драматург  
an art studio ['ɑ:t 'stju:diəʊ] мастерская художника  
mosaic [mə'zeɪk] мозаика

but [bʌt] но

## УРОК 5

my [maɪ] мой  
your [jɔ:] твой, ваш  
his [hɪz] его  
who [hu:] кто  
what [wɒt] 1. что 2. какой 3. кто (по профессии)  
what kind of ['wɒt 'kaɪnd əv] какой? (какого рода?)

green [grɪn] зеленый  
blue [blu:] синий, голубой  
red [red] красный  
brown [braʊn] коричневый  
yellow ['jeləʊ] желтый  
grey [greɪ] серый

charming ['tʃɑ:mɪŋ] очаровательный, обаятельный  
academic [ækə'demɪk] академический  
emotional [ɪ'mouʃənl] эмоциональный  
experienced [ɪk'spiəriənst] опытный  
monumental [ˌmɒnɪ'mental] монументальный  
original [ə'rɪdʒənl] оригинальный  
classic ['klæsɪk] классический  
real [riəl] настоящий  
favourite ['feɪvərɪt] любимый  
poetic [pəu'etɪk] поэтический

## Специальные вопросы

Вопросы к отдельным членам предложения, требующие полного ответа, называются специальными. Специальные вопросы начинаются с вопросительного слова, которое ставится перед общим вопросом. Специальные вопросы произносятся нисходящим тоном.

I	II
What Who What colour What kind of a book	is this?

## Упражнение 34

Прочитайте вопросы и ответы.

1. Who is this man? — He is Peter Smith.  
What is he? — He is a student.  
What kind of student is he? — He is a good student.
2. What is this? — This is a frame.



What kind of frame is it? — It is a wide frame.  
 What colour is it? — It is white.  
 What is your name? — My name is Jack White.  
 What are you? — I am an artist.  
 What kind of artist are you? — I am a monumental artist.

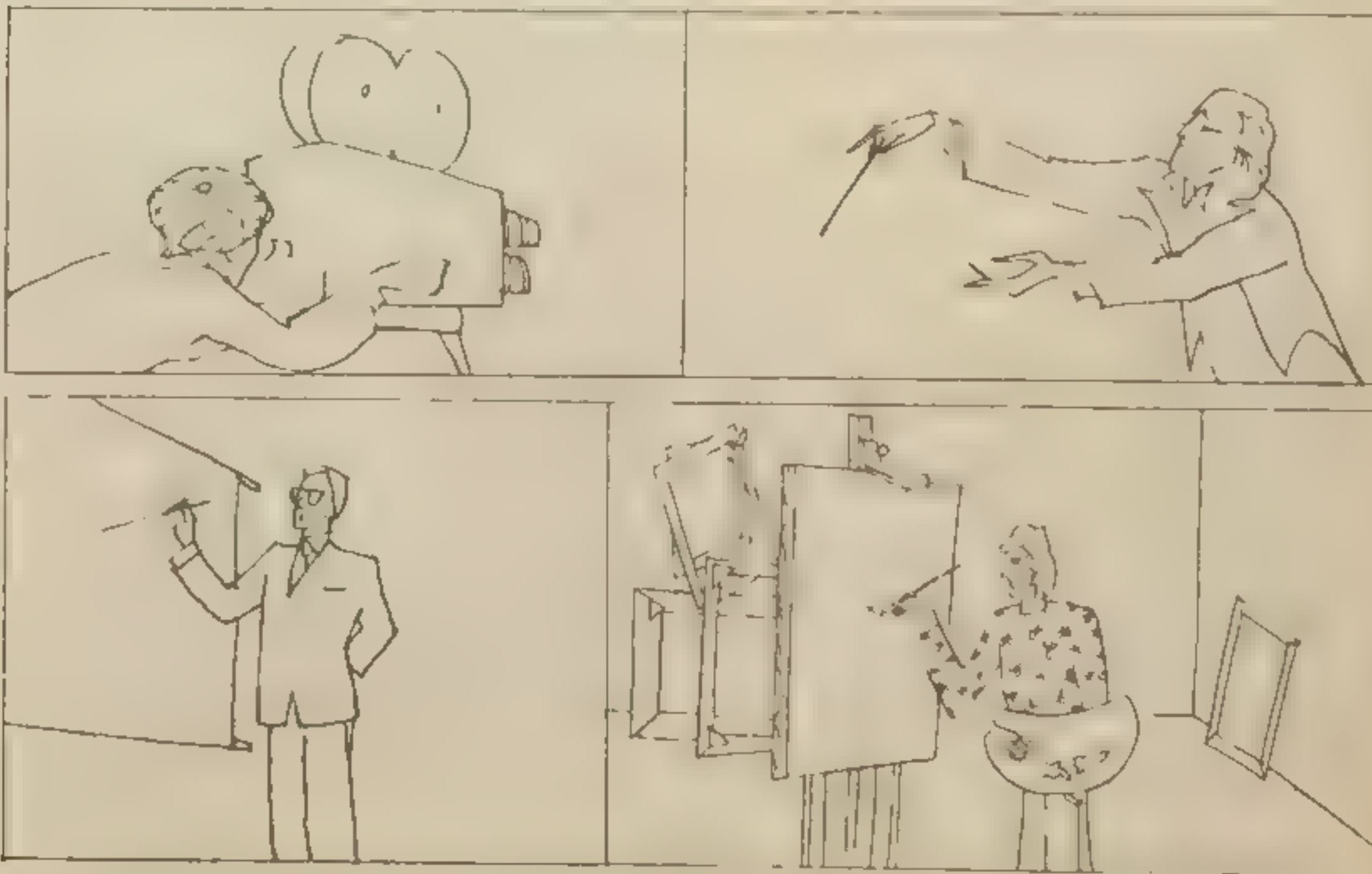
### Упражнение 35

а) Составьте вопросы и ответы по образцу.

Who is this man? — This is Henry Black.  
 What is he? — He is a film director.  
 What kind of a film director is he? — He is an experienced film director.

1. Jack Brook, a popular director, talented. 2. Ann White, an English film star, charming. 3. Peter Smith, a poet, progressive. 4. Ted Manson, an American cameraman, experienced. 5. Kate David, a British artist, original. 6. Fred, a young pianist, fine.

б) Составьте такие же вопросы и ответы к рисункам.



### Упражнение 36

Составьте вопросы и ответы по образцам.

What is this? — This is an art studio.  
 What kind of studio is it? — It is a big studio.

landscape (charming); film (poetic); portrait (original); opera (classic); story (funny); flower (white); dictionary (Russian English); painting (realistic)

What are these? — These are frames.  
 What kind of frames are they? — They are big.  
 What colour are they? — They are brown.

pens (new, red); pencils (thin, blue); tubes (old, green and yellow); stars (big, red); flowers (charming, white and yellow); brushes (thick, black); houses (modern, white and grey); musical instruments (old, brown)



Anton Refrigier is an original and talented American painter. He is a monumental artist. His big mosaics and wide monumental paintings are very popular in America. They are brilliant. Refrigier is not an academic painter, his style is modern, but his art is realistic. He is a great colourist. His landscapes, portraits and still-lives are emotional and fine. He is an experienced painter and a real master.

## Упражнение 37

Ответьте на вопросы к тексту.

1. Is Anton Refrigier a British or an American artist?
2. What kind of a painter is he?
3. Are his paintings popular in America?
4. What kind of paintings are they?
5. Is his art realistic or abstract?
6. Is he a young artist or an experienced master?

## Упражнение 38

Переведите письменно.

- а) 1. Что это? — Это музыкальный инструмент. Какой это инструмент? — Это старая скрипка. 2. Какой это фильм? — Это цветной широкоэкранный (wide-screen) фильм. 3. Какая это пьеса? — Это плохая пьеса. 4. Какие это кисти? — Это чистые кисти. 5. Что это? — Это цветы. Какие это цветы? — Это розы. Какого они цвета? — Они красные. 6. Что это? — Это новое платье. Какого оно цвета? — Оно голубое.
- б) 1. Кто вы (по специальности)? — Я дирижер. 2. Как вас зовут? — Меня зовут Том Браун. 3. Кто ваша сестра (по специальности)? — Она врач. 4. Кто этот молодой человек? — Это Тэд Смит. Кто он (по специальности)? — Он художник. Какой он художник? — Он монументалист.

## УРОК 6

## Словарь

group [gru:p] группа  
 hand [hænd] рука  
 face [feis] лицо  
 model ['mɒdl] модель, натурщик  
 skeleton ['skelɪtn] скелет  
 people ['pi:pl] люди  
 art-lover ['ɑ:t lʌvə] любитель искусства  
 music-lover ['mjuzɪklʌvə] любитель музыки  
 profession [prə'feʃn] профессия  
 talent ['tælənt] талант  
 symphony ['sɪmfəni] симфония

painting-box ['peɪntɪŋ bɒks] этюдник

country ['kʌntri] страна

simple ['sɪmpl] простой  
 leading ['li:dɪŋ] ведущий  
 familiar [fə'mɪljə] знакомый  
 expressive [ɪks'presɪv] выразительный  
 well-known ['wel'nu:n] известный  
 today [tə'deɪ] сегодня  
 round [raʊnd] круглый  
 nice [naɪs] милый, красивый

full name ['fʊl neɪm] полное имя

first name ['fɜ:st neɪm] имя

surname ['sə:neɪm] фамилия

a book by Jack London книга Джека Лондона

one [wʌn] один

two [tu:] два

three [θri:] три

in [ɪn] в

on [ɒn] на

## Притяжательные местоимения

Притяжательные местоимения отвечают на вопрос **whose** 'чей?' и обозначают принадлежность предмета или лица. Они занимают место перед существительным и являются его определением. Артикль в этом случае не употребляется.



I	my — мой, мои	we	our [aue] — наш, наши
you	your [jɜ:] — твой, Ваш, твои, Ваши	you	your — ваш, ваши
he	his — его	they	their [ðeə] — их
she	her — ее		
it	its — его, ее (только о предметах или животных)		

**Примечание:** Перевод притяжательных местоимений *свой, своя, свое, свои* на английский язык зависит от лица подлежащего:

Мы видим *своих* друзей.— We see **our** friends.

Я вижу *своих* друзей.— I see **my** friends.

### Упражнение 39

Прочитайте и переведите

- a) my palette, your violin, her instrument, our institute;  
our cinema, its name, its screen, their studio, her drawing;  
my friends, their names, our teacher, her students, his painting;  
their roles, her flowers, our theatre, its stage, his talent.
- б) 1. Their 'film is brilliant; its 'story is interesting.  
2. Our 'leading 'actors are popular. 3. Your 'landscape is good. Its 'colours are fine. 4. He is a 'talented composer; his 'symphonies are original. 5. This 'old American 'film is a musical; its 'music is well-known. 6. She is a 'charming actress; her bi'ography is interesting. 7. 'This is our institute; its 'classrooms are big. 8. We 'like our institute. 9. I 'like my profession. 10. 'These 'actors 'like their roles.

### Упражнение 40

а) Ответьте на вопросы.

1. What is your name? 2. What is your first name? 3. What is your surname? 4. What is your full name? 5. What are you?

б) Составьте такие же вопросы по рисункам и дайте ответы.



### Упражнение 41

Скажите по-английски.

- а) наша пьеса, ее платье, ваш театр, их учитель, наши студенты, его друзья, их имена, твоя камера, его искусство, наша группа, мой план, ее роль, ваши



цветы, наши инструменты, их мастер, ее платье, его цвет, его мать

- б) 1. Его зовут Майк. 2. Это ваш институт? — Да. 3. Это наша студия. Ее окна небольшие. 4. Их педагог — опытный мастер. 5. Наши фильмы популярны. 6. Это наши мольберты, кисти и краски. 7. Как их зовут? — Их зовут Том и Фред. 8. Они любят свой театр. 9. Мы любим свой дом. 10. Я люблю свою профессию.



*Ivan Firsov. A young artist*

### Текст

#### "A YOUNG PAINTER" BY IVAN FIRSOV (1756)

This is a painting by Ivan Firsov. Firsov is an old Russian artist. He is an original master and a fine colourist. His name is not very well-known today, but this painting is familiar to our art-lovers. We see an art-studio. It is not big, but simple and nice. In this studio we see two big portraits in wide frames, one bust, a skeleton, and a paint-box. We see an old big easel and a portrait on it. We see three people: a woman, a little child and a young painter. We see a palette and brushes in his hands. This little child is his model. Her face is round and charming. Her dress is long.



This young painter is serious. His face is thin. He is not an experienced artist but his talent is original. This is my favourite painting. I like it very much

#### Упражнение 42

а) Ответьте на вопросы

б) Задайте вопросы к репродукции.

1. Is this painting familiar to you? 2. Is Firsov a modern artist? 3. What kind of painting is it? 4. What kind of art-studio is it? 5. Is this studio big? 6. Is this young painter a professional artist? 7. Are this woman and child his mother and sister? 8. Is his sister a good model?

#### Упражнение 43

Письменно переведите на английский язык.

Меня зовут Анна Харрис. Я студентка. Я пианистка. Мне нравятся многие музыкальные инструменты — скрипка, виолончель, флейта и арфа, но мой любимый инструмент — рояль. Мои друзья тоже студенты. Их любимый инструмент — скрипка. Наш профессор — серьезный и опытный педагог. Он блестящий пианист и скрипач. Его имя хорошо известно в нашей стране. Мои друзья и я любим свой институт и свою профессию.

### РАБОТА НАД ЛЕКСИКОЙ И ТЕМОЙ

#### Словообразование

1. Суффиксы **-er, -or, -ist** образуют существительные, обозначающие лицо или механизм, производящие действие:

**teacher** — учитель; **actor** — актер; **pianist** — пианист; **tape-recorder** — магнитофон

2. Суффиксы **-al, -ing, -ed, -ic** образуют прилагательные:

**formal** — формальный; **interesting** — интересный  
**talented** — талантливый; **classic** — классический

#### Упражнение 44

а) Образуйте и переведите существительные:

б) Образуйте и переведите прилагательные:

-er	play, teach, paint, love, thrill
-or	act, direct, conduct
-ist	art, cello, violin, colour, modern
-al	monument, music, emotion, tradition, instrument
-ic	artist, realist, optimist, poet, organ
-ed	privilege, detail, principle, proportion
-ing	charm, depress, shock, 'contrast, 'surprise, 'conflict

#### Упражнение 45

По суффиксам выберите и прочитайте сначала существительные, потом прилагательные.

producer, realist, classical, examiner, final, practical, thrilling, political, experienced, drummer, soloist, naked, individual, journalist, dramatic, disciplined

#### Интернациональные слова

Во всех языках встречаются слова, сходные по звучанию и значению:

revolution [ˌrevəˈluːʃn] — революция  
jazz [dʒæz] — джаз  
film [fɪlm] — фильм



Их принято называть интернациональными словами

Интернациональные слова переводятся в соответствии со значением корня русского слова, хотя английское слово может отличаться от русского

ударением: 'student — студент; 'poet — поэт  
произношением отдельных звуков: idea [aɪdiə] — идея; icon ['aɪkən] — икона  
окончанием: popular — популярный; rose — роза

**Внимание!** В ряде случаев английские интернациональные слова могут иметь дополнительные значения или значения, не совпадающие со значением русских слов:

examination — 1. экзамен 2. осмотр 3. изучение  
accurate — точный, правильный, тщательный (а не 'аккуратный')

Принадлежность интернациональных слов к той или иной части речи часто определяется суффиксом:

national (прилагательное)	composer (существительное)
celloist (существительное)	interesting (прилагательное)

Упражнение 46  
Переведите.

- a) a progressive poet, a popular legend, a professional cameraman, a leading role, a realistic portrait, an original style, a detailed illustration, a talented colourist
- б) a primitive interpretation, a typical Hollywood production, an elementary problem, a trivial effect, a vulgar episode, a banal effect, a shocking scene, a commercial film
- в) очаровательная актриса, монументальный стиль, социальная тема, биографический фильм, оптимистическая симфония
- г) коммерческая постановка, сентиментальная музыка, циничная интерпретация, вульгарный эффект, тривиальный стиль

#### Словарь

beginning [bɪˈɡɪnɪŋ] начало  
effect [ɪˈfekt] эффект  
horror ['hɒrə] ужас  
interpretation [ˌɪntəprɪˈteɪʃn] трактовка  
theme [θiːm] тема  
thriller ['θrɪlə] остросюжетный фильм  
scene [siːn] сцена  
episode ['epɪsəʊd] эпизод  
screen-adaptation [skriːn ˌædæpˈteɪʃn] экранизация  
film-goer ['fɪlm ɡoʊə] кинозритель  
film-maker ['fɪlm meɪkə] кинематографист  
photography [fəˈtɒɡrəfi] операторская работа  
production [prəˈdʌkʃn] постановка  
problem ['prɒbləm] проблема

legend ['ledʒənd] легенда  
acting ['æktɪŋ] актерское исполнение  
construction [kənˈstrʌkʃn] конструкция  
review [rɪˈvjuː] рецензия  
banal [bəˈnɑːl] банальный  
commercial [kəˈmɜːʃəl] коммерческий  
cynical ['sɪnɪkəl] циничный  
elementary [ˌelɪˈmentəri] элементарный  
primitive ['prɪmɪtɪv] примитивный  
optimistic [ˌɒptɪˈmɪstɪk] оптимистичный  
pessimistic [ˌpesɪˈmɪstɪk] пессимистичный  
shocking ['ʃɒkɪŋ] отвратительный, ужасный

sentimental [ˌsentɪˈmentl] сентиментальный  
social ['soʊʃəl] социальный, общественный  
typical ['tɪpɪkəl] типичный  
Japanese [ˌdʒæpəˈniːz] японский  
dynamic [daɪˈnæmɪk] динамичный

in short [fɔːt] короче говоря  
as for что касается  
as (Vassa) в роли (Вассы)  
in the world [wɜːld] в мире  
I don't like ... [aɪ ˈdaʊnt ˈlaɪk] мне не нравится  
because [bɪˈkɔːz] потому что  
why [waɪ] почему  
some of [sʌm əv] некоторые из



## 1. "VASSA" BY GLEB PANFILOV (1983)

My favourite film is "Vassa". Its director is Gleb Panfilov. His productions are popular in our country. Panfilov is an experienced film-maker. His films are first class. Some of his films are "The Beginning", "Valentina" and "The Theme". They are well-known to our film-goers. "Vassa" is a screen-adaptation of a play by Gorky. Its interpretation is original. As for Churikova as Vassa, she is very good. Her acting is brilliant. "Vassa" is a wide-screen colour film. Its photographic effects are expressive. I like this film very much.

## 2. "THE LEGEND OF THE DINOSAUR" ['daɪnəsɔ:] (1975) («ЛЕГЕНДА О ДИНОЗАВРЕ»)

This is a Japanese film by Kurata. Kurata is a young director. This film is a thriller. Its story is trivial. Thrillers are very popular in the world today. This is an interesting social problem. "The Legend" is a wide-screen colour film. As for its photography, it is professional, but many special effects are elementary and primitive. Its horror-scenes are vulgar and shocking. In short "The Legend" is a typical commercial film. I don't like this film because it is banal and trivial.

## Упражнение 47

Составьте предложения по образцам.

I like this composer because his music is good.

- a) 1. dramatist — plays, poetic. 2. director — productions, optimistic. 3. landscape — colours, nice. 4. opera — music, dynamic. 5. cameraman — photography, brilliant. 6. artist — paintings, charming. 7. actress — acting, expressive. 8. camera — construction, modern.

I am sorry, but I don't like these composers because their music is primitive.

- б) 1. plays — stories, pessimistic. 2. paintings — colours, shocking. 3. thrillers — horror-scenes, vulgar. 4. commercial films — special effects, primitive. 5. comedies — stories, trivial.

## Упражнение 48

Ответьте на вопросы и расскажите о каком-нибудь фильме.

1. What is your favourite Soviet film? 2. Who is its director? 3. Who are its leading actors? 4. Are they popular actors? 5. What kind of film is it? 6. Is it a screen-adaptation or is its story original? 7. Is it a colour or a black-and-white film? 8. Is its photography expressive? 9. Why is it your favourite film?



Мой любимый фильм — «Чайковский» Таланкина. Это музыкальный биографический фильм. Это постановка студии Мосфильм. Это цветной широкоэкранный фильм. Таланкин — известный советский режиссер. Он опытный мастер и настоящий художник. Его фильмы серьезны и поэтичны. Они популярны во всем мире. Что касается Смоктуновского в роли Чайковского, он великолепен. Смоктуновский — ведущий актер нашего кино. Он также блестящий театральный актер. «Чайковский» Таланкина — интересная и оригинальная постановка

- б) «Кинг-Конг» (1976) — американский фильм, постановка режиссера Дж. Гиллермина и продюсера Ф. де Лаурентиса. Его фильмы известны во всем мире. «Кинг-Конг» — коммерческий фильм. Это типичный триллер. Его сюжет примитивен. Кинг-Конг — монстр, терроризирующий (terrorizing) людей. Многие сцены ужасов в фильме настолько (so) банальны и вульгарны, что просто (simply) смешны. Операторская работа Ричарда Клайна профессиональна. Джессика Ланж в главной роли красива и обаятельна. Это динамичный и зрелищный (spectacular) фильм, но он популярен только у юных зрителей.



# 2

## Произношение

Чтение ударных гласных перед *r* (+ согласная) . . . . . 3

## Грамматика

Урок 7. Определенный артикль . . . . .	34
Урок 8. Предлог <i>of</i> . . . . .	37
Урок 9. Предлоги места . . . . .	39
Урок 10. 1. Количественные местоимения <i>many, much, little, few</i> . . . . .	45
2. Конструкция <i>there is (there are)</i> . . . . .	46
Урок 11. 1. Местоимения <i>some, any, no</i> . . . . .	50
2. Местоимения <i>few — a few, little — a little</i> . . . . .	52

## Работа над лексикой и темой

### Словообразование

Сложные слова . . . . .	54
Текст: "Bedroom in Arles" by Vincent Van Gogh . . . . .	55

## Чтение ударных гласных перед *r* (+ согласная)

a	[a]	art, 'artist, park, star, large, 'charming, 'harmony, 'army, 'argue
o	[ɔ]	or, short, sport, 'sportsman, form, 'formal, 'normal, north
e		her, term, 'German, 'person, 'nervous, 'service
i/y	[ɪ]	girl, third, bird, sir, 'circle, 'circus, first, firm
u		turn, 'burden, 'purpose, 'absurd, 'curly, re'turn

### Упражнение 1

Прочитайте пары слов.

[ʌ — ɑ:]	[e — ə:]	[ɪ — i:]
duck [k] — dark	hen — her	fit — feet
cut — cart	ten — term	sit — seat
luck [k] — lark	set — sir	rich — reach
hut — heart	let — learn	it — eat

[ɔ — ɔ:]	[u — u:]	[ə — ɜ:]
pot — port	pull — rule	worm — warm
top — torn	bull — blue	word — ward
shot — short	bush — rude	work — walk
spot — sport	put — flute	firm — form

### Упражнение 2

Прочитайте.

farm, turn, sir, short, burn, start, sort, barn, port, skirt, for, thirty, her, ear, heard, near, Germany, first, nurse, tear, born, shirt

### Упражнение 3

Прочитайте, обращая внимание на ударение \*.

- 'modern, 'colour, 'charming, 'station, 'busy, ['bɪzi], 'orange, 'background, 'picture, 'forest, 'city, 'landscape, 'artist, 'centre
- Italian, o'iginal, dīrector, p'rofession, ca'thedral, op'pressive
- 'musical, 'instrument, 'interesting, 'talented, 'lyrical, 'typical, 'dramatist, 'everyday, 'difficult, 'popular, 'favourite

\* См правила ударения в многосложных словах на с. 155



Упражнение 4  
(Обзорное) Прочитайте и  
напишите транскрипцию.

wide, paper, rich, life, worker, green, dark, light,  
'audience, station, sun, picture, car, tube, stage, sport,  
music, short, port, girl, repeat, small, hard, people,  
action, 'orange, bus, time, main, king, tree, leaf, still

## УРОК 7

### Словарь

bus [bʌs] автобус  
capital ['kæpɪtəl] столица  
car [kɑ:] машина, автомобиль  
cathedral [kə'thɪdrəl] собор  
floor [flɔ:] 1. пол 2. этаж  
hall [hɔ:l] зал  
musician [mju'zɪʃn] музыкант  
novel ['nɒvl] роман  
picture ['pɪktʃə] картина  
river ['rɪvə] река  
show [ʃəʊ] выставка, поста-  
новка  
film show киносекс, про-  
смотр  
street [stri:t] улица  
wall [wɔ:l] стена

beautiful ['bjʊ:tɪfʊl] красивый  
high [haɪ] высокий

hot [hɒt] горячий  
large [lɑ:dʒ] большой  
small [smɔ:l] маленький

on the left слева  
on the right [raɪt] справа  
in the foreground ['fɔ:graʊnd]  
на переднем плане  
in the background ['bækgraʊnd]  
на заднем плане  
where? [weə] где?

### Интернациональные слова

concert ['kɒnsət]  
conference ['kɒnfərəns]  
centre ['sentə]  
examination [ɪg.zæmɪ'neɪʃn]  
festival ['festɪvəl]

historical [hɪ'stɒrɪkəl]  
meeting ['mi:tɪŋ]  
tourist ['tuərɪst]

Asia ['eɪʃə] Азия  
Europe ['juərəp] Европа  
China ['tʃaɪnə] Китай  
France [frɑ:ns] Франция  
Germany ['dʒɜ:məni] Германия  
Italy ['ɪtəli] Италия  
Japan [dʒə'pæn] Япония  
Spain [speɪn] Испания  
the USA ['ju: 'es 'eɪ] США  
the USSR ['ju: 'es 'es 'ɑ:] СССР

the Thames [temz] Темза  
John [dʒɒn] Джон

### Определенный артикль

Артикль **the** произносится [ðə] перед словом, начинающимся с согласной, и [ði] перед словом, начинающимся с гласной:

[ðə]	[ði]
the stage [ðə 'steɪdʒ]	the easel [ði 'i:zl]
the film	the old camera
the wide screen	the original music

Определенный артикль **the** происходит от указательного местоимения **this** и употребляется с существительными как в единственном, так и во множественном числе. Определенный артикль употребляется, когда речь идет об известном слушателю предмете или лице. Это либо единственный предмет в данной ситуации, либо только что упоминавшийся. Например:

1. It is a new book. — Это новая книга.  
Is *the book* interesting? — Эта книга интересная?  
В вопросе речь идет о той же самой книге.
2. Where is *the key*? — Где ключ?  
Собеседникам понятно, о каком ключе идет речь (от двери в доме, например).
3. *The sky* is blue today. — Небо сегодня голубое.

Определенный артикль показывает «единственность» предмета. Определенный артикль употребляется также перед существительными, за которыми следуют определения или придаточные определительные предложения, выделяющие их из предметов или лиц данного класса или данной категории:



**The students of this group.**— Студенты этой группы.  
**The students who are here.**— Студенты, которые присутствуют здесь.

Определенный артикль (как и неопределенный) ставится перед определением:

**The central theatres of London.**— Центральные театры Лондона.

Артикль не употребляется перед именами собственными:

**Constable** is a famous English painter, his pictures are well-known in **England**.— Констебль — знаменитый английский художник, его картины хорошо известны в Англии.

Исключения составляют:

а) названия некоторых стран:

США — **the United States of America (the USA)**  
 Советский Союз — **the Soviet Union (the USSR)**

б) названия рек: Волга — **the Volga**; Темза — **the Thames** [temz]

в) названия морей и океанов: Черное море — **the Black Sea**; Атлантический океан — **the Atlantic Ocean** ['ouʃn].

Упражнение 5  
 Прочитайте.

**in — в**  
 (внутри)

**on — на**  
 (на поверхности)

**at — в, на**  
 (место, где совершается действие)

in the \box  
 in the \bag  
 in the \studio  
 in the \frame  
 in the \text  
 in the \picture  
 in the \centre  
 in the \art gallery  
 in the \dictionary

on the \stage  
 on the \screen  
 on the \wall  
 on the \table  
 on the \easel  
 on the \Volga  
 on the \Thames  
 on the \right  
 on the \left

at the \theatre  
 at the \cinema  
 at the \concert  
 at the \festival  
 at the examination  
 at the \lesson  
 at the \conference  
 at the \meeting  
 at the \film show

Упражнение 6  
 Вставьте артикли, где необходимо.

- а) 1. This is ... portrait; ... portrait is on ... wall; ... wall is white. 2. These are ... cars; ... cars are in ... street; ... cars are red, black and yellow. 3. I see ... box; ... box is on ... floor. 4. I see many brushes; ... brushes are in ... box. 5. It is ... coffee; ... coffee is hot; ... coffee is in ... cup; ... cup is on ... table.
- б) 1. This is ... map of ... Great Britain. 2. ... England is in ... north of ... Europe. 3. We see many tourists. They are from ... Germany, ... Italy, ... France and ... USA. 4. ... Moscow is ... capital of ... USSR. 5. ... London is ... large port on ... Thames. 6. ... Volga is ... long river. 7. I like ... novels by ... Dickens and ... Walter Scott. 8. ... John is ... popular English name.



Упражнение 7

Составьте вопросы и ответы

Where is Great Britain? — Great Britain is in Europe

Italy, Japan, France, the USA, Germany, China, Spain, the USSR

Упражнение 8

Составьте вопросы и ответы по образцам.

Where is the book? The book is on the table

dictionary (bag), picture (wall), cathedral (street), river (north), capital (centre), cup (table), teacher (lesson), musician (concert), John (theatre), Kate (cinema)

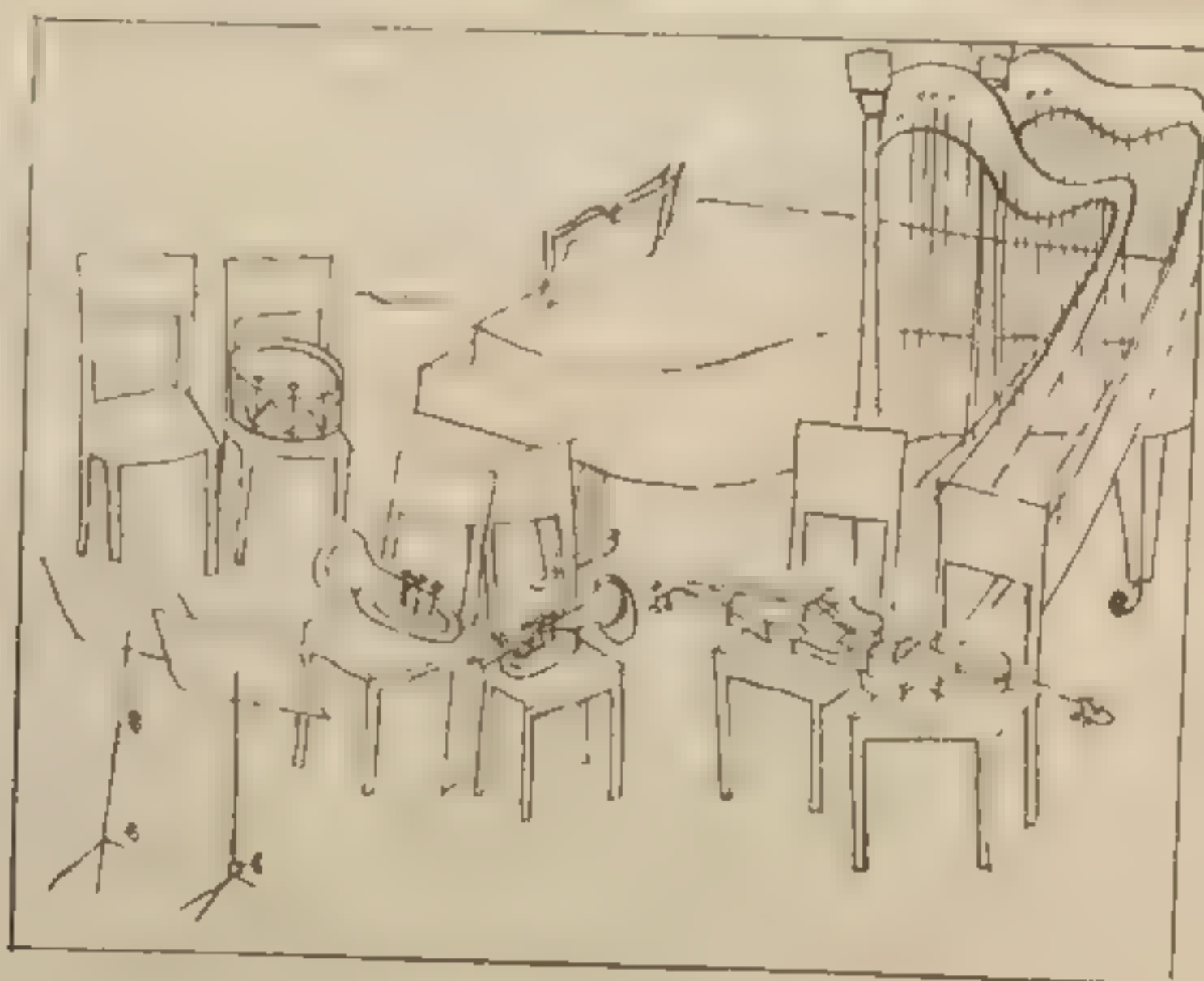
Where are the books? — The books are on the table.

actors (stage), maps (wall), students (conference), brushes (box), tubes (floor), streets (capital), people (bus), children (room), John and Kate (film show)

Упражнение 9

Опишите рисунок по образцу.

I see a stage. The stage is big.



Текст

IN THE STREET

This is a street. The street is wide. I see many cars and buses. The cars are new. In the background I see many houses. The house on





the left | is high and modern. The house on the right | is old. The house in the centre | is small. On the right | I see a cathedral. It is a historical monument. The cathedral is beautiful. In the foreground | I see men, | women | and children. The people are busy | and serious

#### Упражнение 10

Переведите письменно.

- а) на полу, на стене, в автобусе, в машине, в доме, на уроке, в группе, в зале, в рассказе, в центре, в фильме, в соборе, на фестивале, на мольберте, в тюбике, в ящике, в чашке, на конференции, на переднем плане, на заднем плане
- б) 1. Это англо-русский словарь. Словарь на столе. 2. Фильм «Оливер» — английская постановка. 3. Это музыкальный фильм. Музыка в фильме прекрасна. 4. Ведущие актеры в фильме непрофессиональные. 5. Это новый дом. Дом большой и современный. 6. Это студенты. Студенты на уроке. Они в институте. 7. Это зал в картинной галерее. Картины на стенах — подлинники. 8. Это сцена в концертном зале. Молодые люди на сцене — музыканты. Скрипки и виолончели — это их инструменты. 9. Кисти на мольберте новые.

### УРОК 8

#### Словарь

air [ɛə] воздух  
building ['bɪldɪŋ] здание  
city ['sɪti] город  
end [end] конец  
government ['gʌvənmənt] правительство  
heart [hɑ:t] сердце  
language ['læŋɡwɪdʒ] язык  
life [laɪf] жизнь  
light [laɪt] 1. свет 2. светлый  
magazine [ˌmæɡəˈziːn] журнал  
palace ['pælɪs] дворец  
peace [pi:s] мир  
plot [plɒt] сюжет  
seat [si:t] место (для сидения)  
song [sɒŋ] песня

square [skweə] 1. площадь 2. квадрат

bright [braɪt] яркий  
dear [diə] дорогой  
rich [rɪʃ] богатый  
sad [sæd] печальный  
world-famous ['wɜ:ld feɪməs] всемирно известный  
why [waɪ] почему?

#### Интернациональные слова

collection [kəˈlekʃn]  
democracy [dɪˈmɒkrəsi]

history ['hɪstəri]  
museum [mjuˈziəm]  
national [ˈnæʃənəl]  
symbol ['sɪmbəl]

Spanish ['spænɪʃ] испанский  
Chinese ['tʃaɪnɪz] китайский  
Rome [roum] Рим  
Peking ['pi:kɪŋ] Пекин  
Madrid [məˈdrɪd] Мадрид  
Moscow ['mɒskəʊ] Москва  
Tokyo ['tɒkiəʊ] Токио  
Washington [ˌwɒʃɪŋtən] Вашингтон

#### Предлог of

Предлог of [ɒv] с существительными выражает отношения принадлежности, передаваемые в русском языке родительным падежом (кого? чего?)

the name of the play — название пьесы  
the colours of the picture — цвета картины



**Упражнение 11**  
Прочитайте и переведите.

- a) the name of the street; the beginning of the play; the end of the symphony; the halls of the museum; the stage of the theatre; the building of the institute; the walls of your room; the houses of the street; a box of paints; the name of the song
- 6) 1. The concert hall of our institute is light. 2. The stage of this theatre is of modern design. 3. The beginning of the film is funny. 4. The end of the film is dull. 5. The monuments of this city are world-famous. 6. The music of this film is popular. 7. This landscape is full of light and air. 8. This collection of pictures is very rich.

**Упражнение 12**  
Составьте вопросы по образцам и ответьте на них.

1. What is the capital of Great Britain?  
2. What is the national language of Great Britain?

Great Britain	London	English
France	Paris	French
China	Peking	Chinese
Germany	Berlin	German
Italy	Rome	Italian
Japan	Tokyo	Japanese
Spain	Madrid	Spanish
the USA	Washington	American
the USSR	Moscow	English
		Russian



**Текст**

**RED SQUARE**

Moscow is the capital of the Soviet Union. The streets and squares of the city are wide and clean. Red Square is in the centre of the capital. The Moscow Kremlin is dear to the hearts of the Soviet people. It is well-known to all the people of the world. It is the seat of the Soviet government. You see the national flag of the Soviet Union on the Kremlin Palace. The Kremlin is a symbol of peace and democracy.



**Упражнение 13**  
*Ответьте на вопросы*

1. What is the capital of the Soviet Union? 2. What kind of city is Moscow? 3. What is the central square of Moscow? 4. What palace is the seat of the Soviet government? 5. Why is the Kremlin dear to the hearts of the Soviet people? 6. What colour is the national flag of the USSR?

**Упражнение 14**  
*Переведите письменно.*

- а) столица Японии, сердца людей, центр города, символ мира, лица друзей, название журнала, язык народа, автор пьесы, начало симфонии, конец легенды, экранизация романа, тема рассказа, биография художника, кинозрители нашей страны, стиль фильма, жизнь простых людей, правительство США, цвет флага, национальный флаг Франции
- б) 1. Я люблю картины Тернера (Turner). 2. Улицы Вашингтона широкие. 3. Театры Москвы всемирно известны. 4. Картинки этой книги яркие и выразительные. 5. Конец фильма печальный. 6. Сюжет этого фильма простой. 7. Язык живописи, музыки и танца — международный язык. 8. Библия — великий памятник культуры человечества. 9. Цвета национального флага Франции — красный, синий и белый. Это цвета французской революции. 10. Лондон — столица Англии и резиденция британского правительства. 11. На обложке (cover) этой книги мы видим цветную карту Европы. 12. Сити — сердце деловой жизни Лондона. 13. Центр Парижа полон красивых зданий, магазинов, ресторанов и кафе. 14. Этот художник любит яркие, красочные тона.

**УРОК 9**

**Словарь**

bookcase ['bukkeɪs] книжный шкаф  
 chair [tʃeə] стул  
 corner ['kɔːnə] угол  
 department store [dɪ'pɑːtmənt stɔː] универсам  
 door [dɔː] дверь  
 garden ['gɑːdn] сад  
 front [frʌnt] передняя часть  
 middle ['mɪdl] середина  
 music-stand ['mjuzɪk stænd] пюпитр  
 music-case ['mjuzɪk keɪs] футляр музыкального инструмента  
 shop [ʃɒp] магазин  
 term [tɜːm] 1. термин 2. семестр  
 tree [triː] дерево  
 TV-set ['tiː viː 'set] телевизор

foreign ['fɔːrɪn] иностранный  
 impressive [ɪm'presɪv] впечатляющий  
 next [nekst] следующий

among [ə'mʌŋ] среди  
 across [ə'krɒs] через (поперек)  
 behind [bi'haind] за, позади  
 between [bi'twiːn] между  
 near [niə] около  
 opposite ['ɒpəzɪt] напротив  
 over ['oʊvə] над  
 under ['ʌndə] под

at the beginning (of) в начале  
 at the end (of) в конце

at the corner на углу  
 in the corner в углу  
 at home дома  
 at school в школе  
 at work на работе  
 always ['ɔːlwəz] всегда  
 you can see вы видите (можно видеть)  
 to sit сидеть  
 one of ['wʌn əv] один из

**Интернациональные слова**

conservatoire [kən'səvətwaː]  
 fountain ['faʊntɪn]  
 mask [mæsk]  
 metro-station  
 public ['pʌblɪk]  
 sofa ['səʊfə]  
 vase [vɑːz]



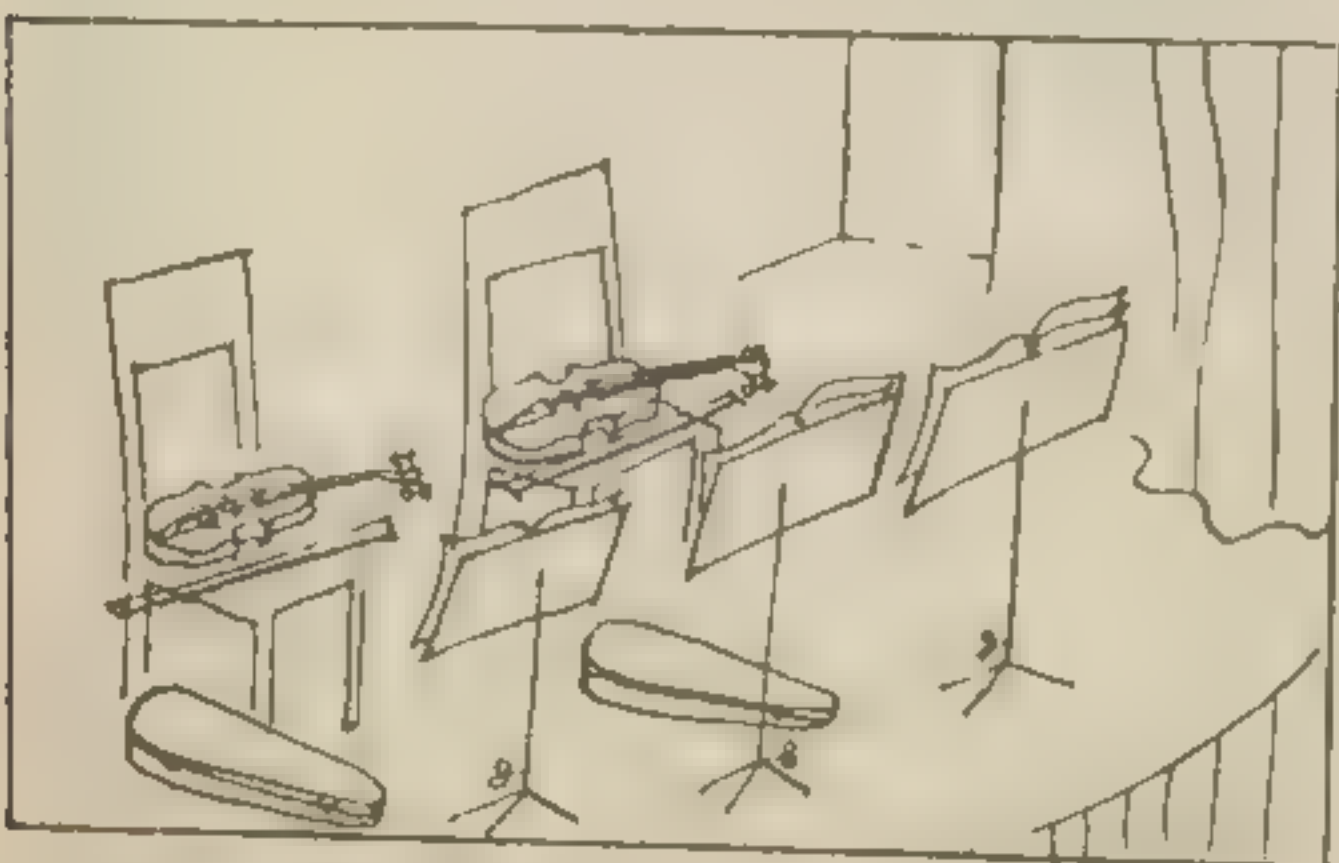
## Предлоги места

in в (внутри)



The picture is in the book. The books are in the bookcase. The bookcase is in the room. The room is in the house.

on на (на поверхности)



The music-stands are on the stage. The music is on the music-stands. The violins are on the chairs. The music-cases are on the floor.

**Внимание!**

in the picture — на картине  
in the street — на улице

at 1. в, на 2. у (около)

The musicians are at the concert. The pianist is at the piano.



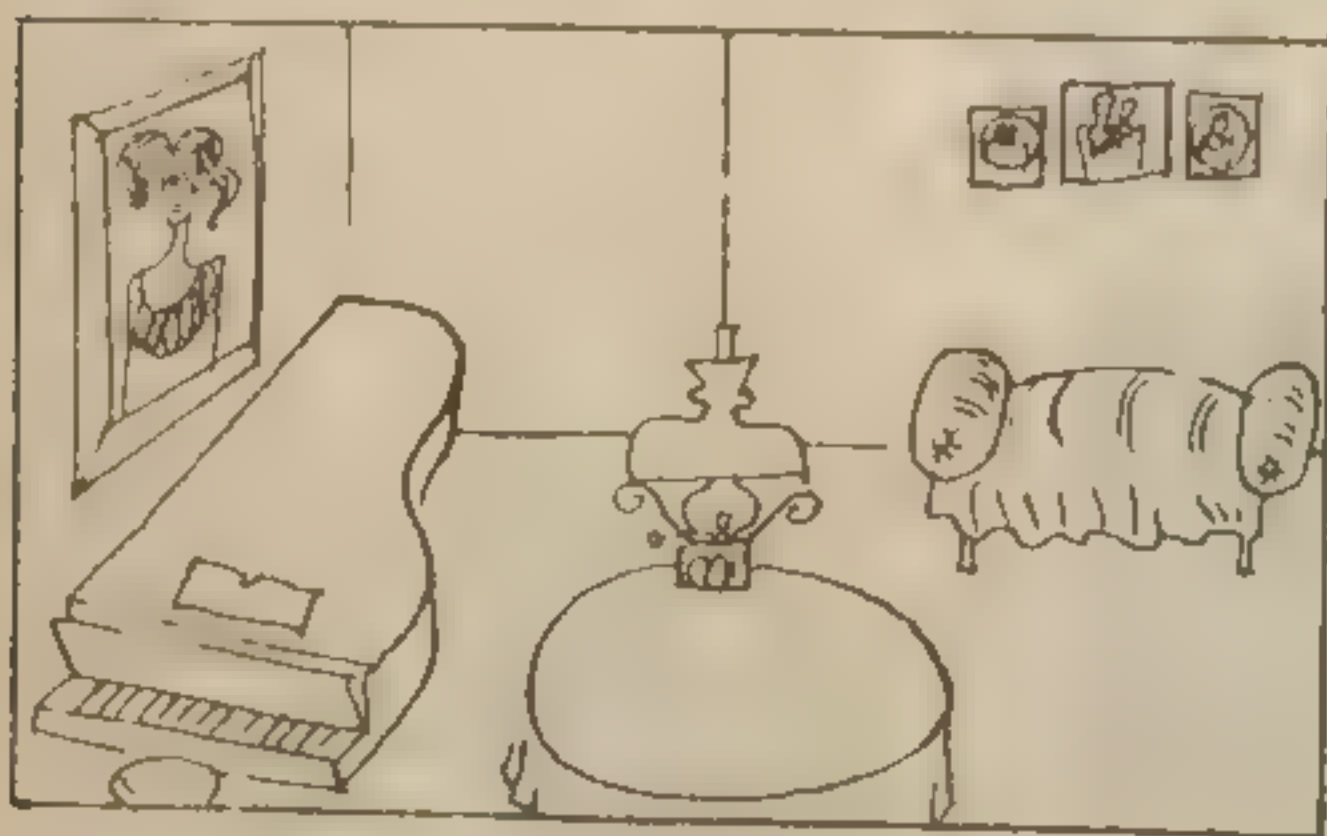
**Внимание!**

at school — в школе  
at home — дома  
at work — на работе

Артикля нет.

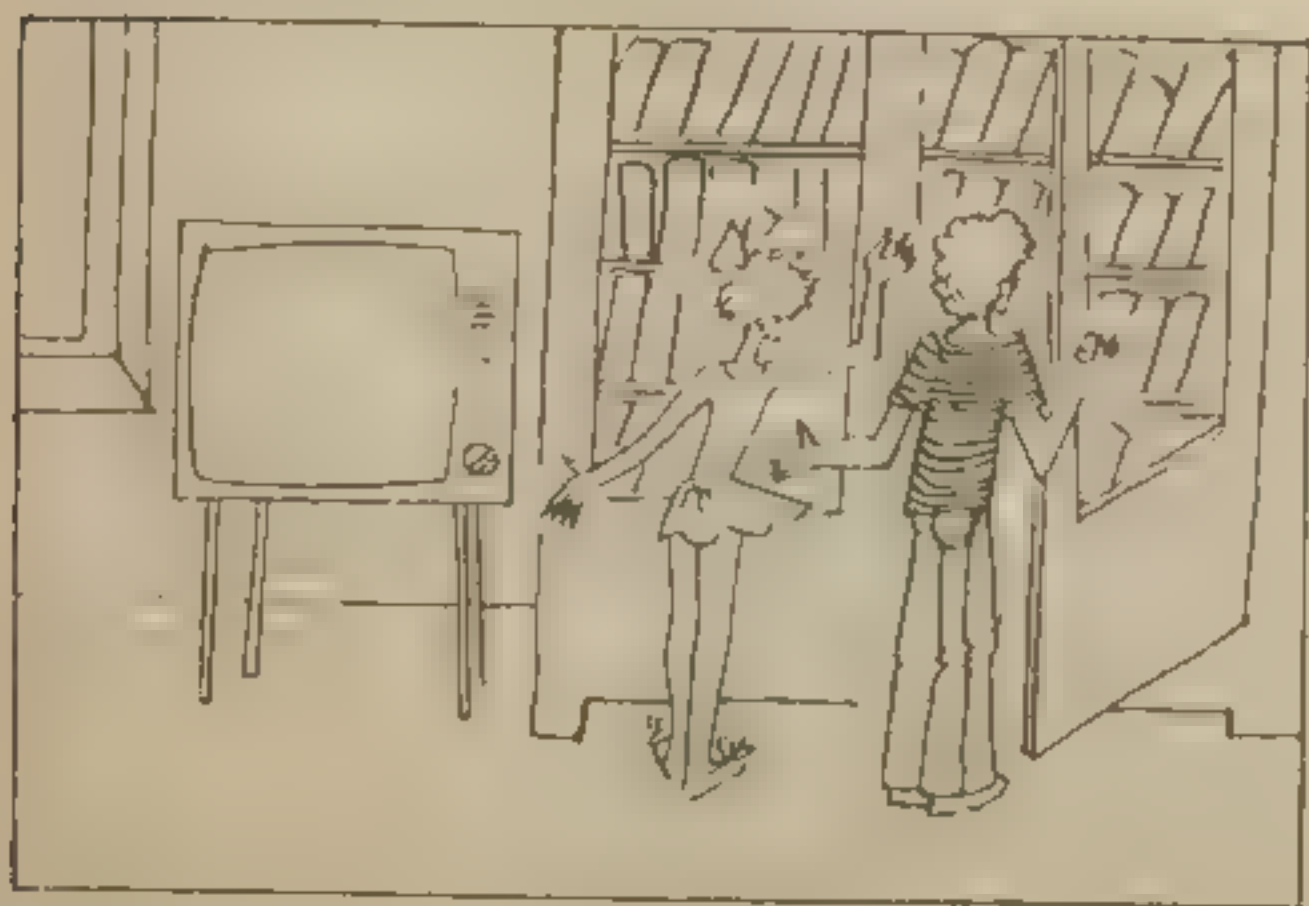
over ['ouvə] над

The lamp is over the table. The photos are over the sofa. The portrait is over the piano.



under ['ʌndə] под

The piano is under the portrait. The table is under the lamp.



near [niə] около, возле

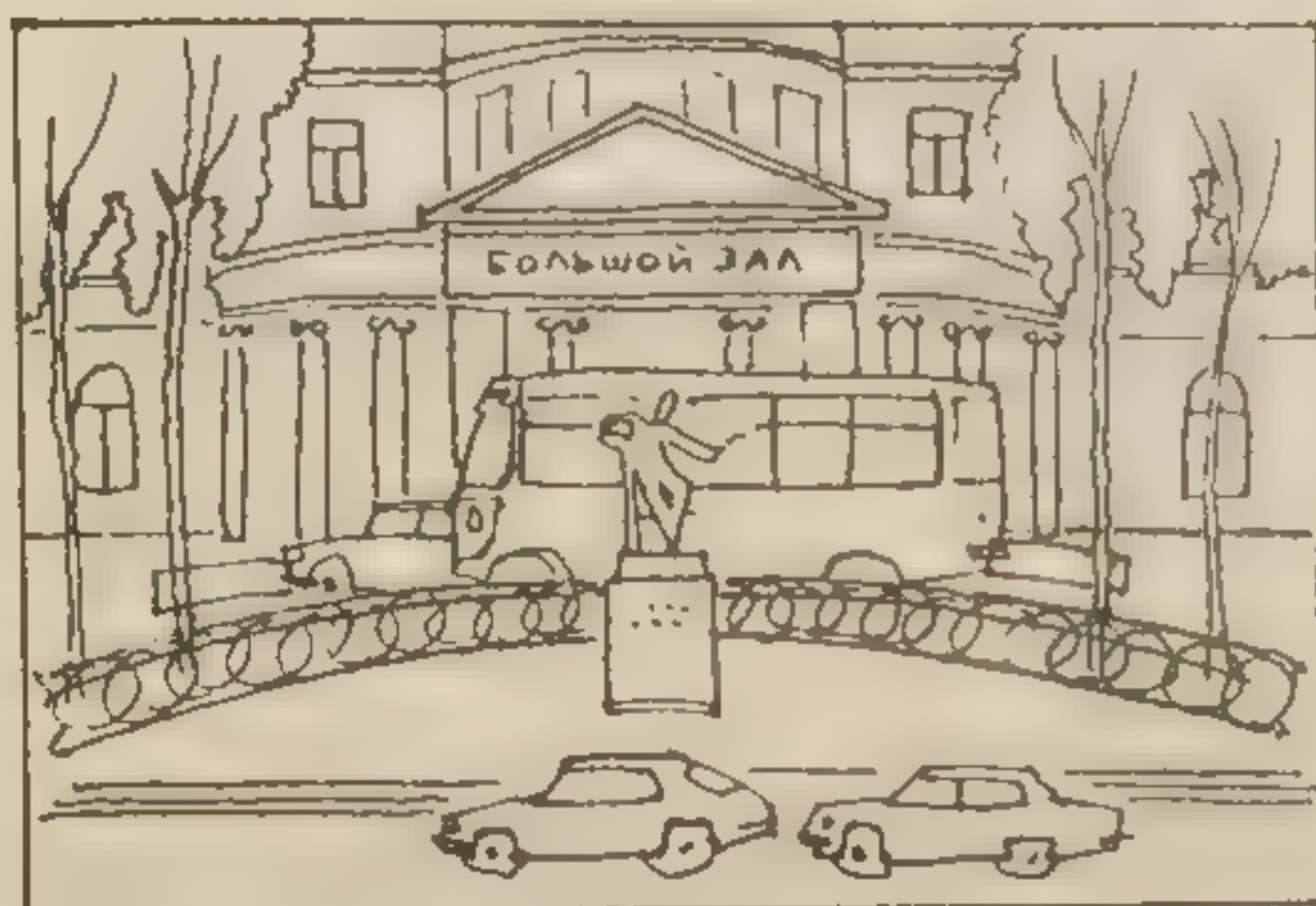
The TV-set is near the window. The bookcase is near the TV-set. The children are near the bookcase.





next to [ˈnekst tu] рядом с

The metro-station is next to the cinema. The cinema is next to the institute. The institute is next to the park.



in front of [ɪn ˈfrʌnt əv] перед

The monument is in front of the conservatoire. The cars are in front of the monument. The bus is in front of the concert hall.



behind [bɪˈhaɪnd] за, позади

The house is behind the park. The boy is behind the tree.



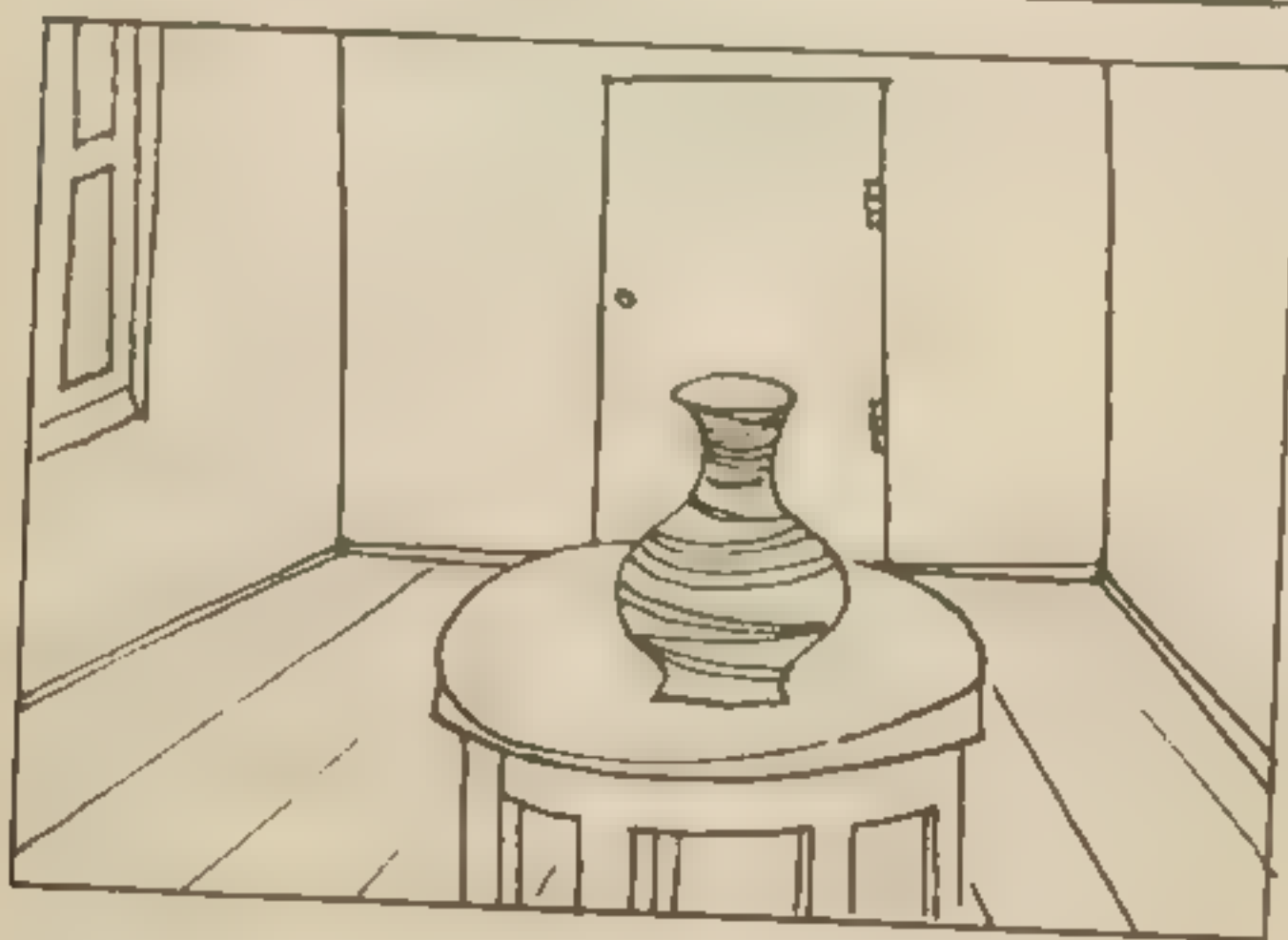
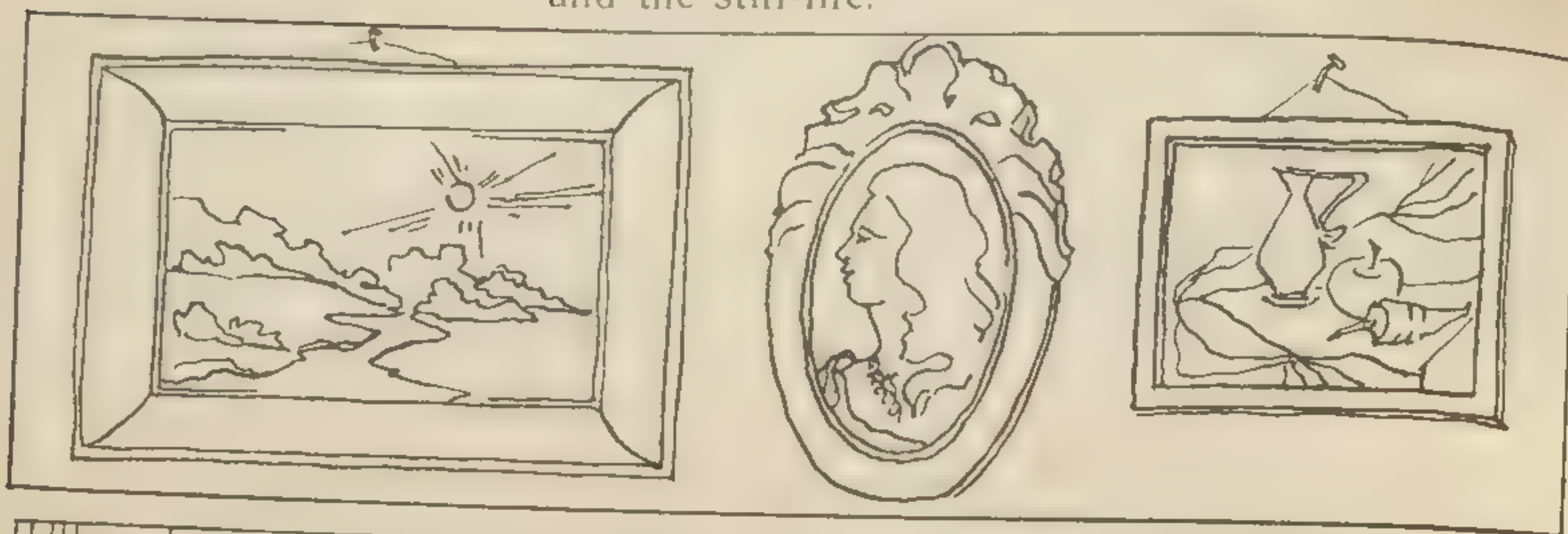
among [əˈmʌŋ] среди (многих)

The teacher is among his children. The teacher and the children are among the trees.



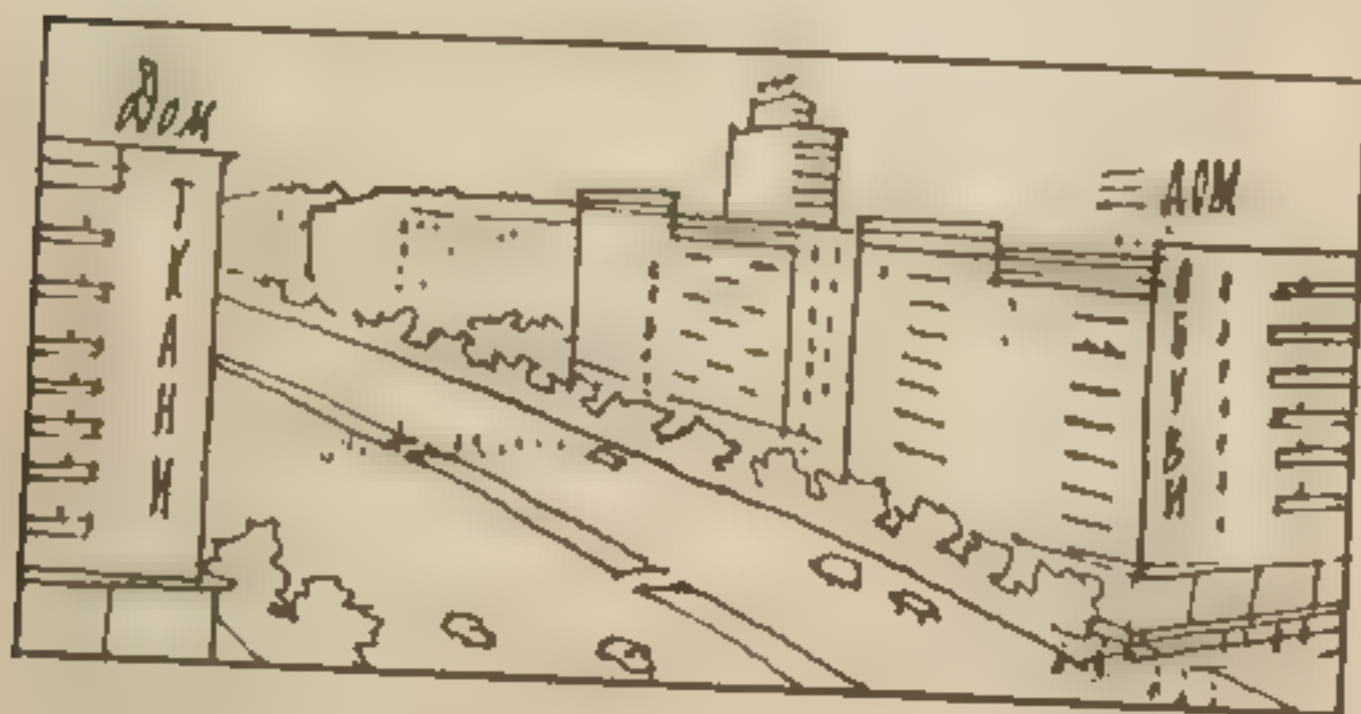
**between** [brɪwɪn] между (двумя)

The portrait is between the landscape and the still-life.



**in the middle of**  
[ɪn ðə 'mɪdl əv] в середине  
**in the centre of**  
[ɪn ðə 'sentər əv] в центре

The table is in the middle of the room.  
The vase is in the centre of the table.



**across** [ə'krɒs] через (поперек)  
The shop is across the street.

**opposite** ['ɒpəzɪt] напротив

The fountain is opposite the theatre.

**in the corner** [ɪn ðə 'kɔːnə] в углу

The easel is in the corner of the art studio.

**at the corner** [æt ðə 'kɔːnə] на углу

The theatre is at the corner of the street.

**Упражнение 15**  
Переведите устно.

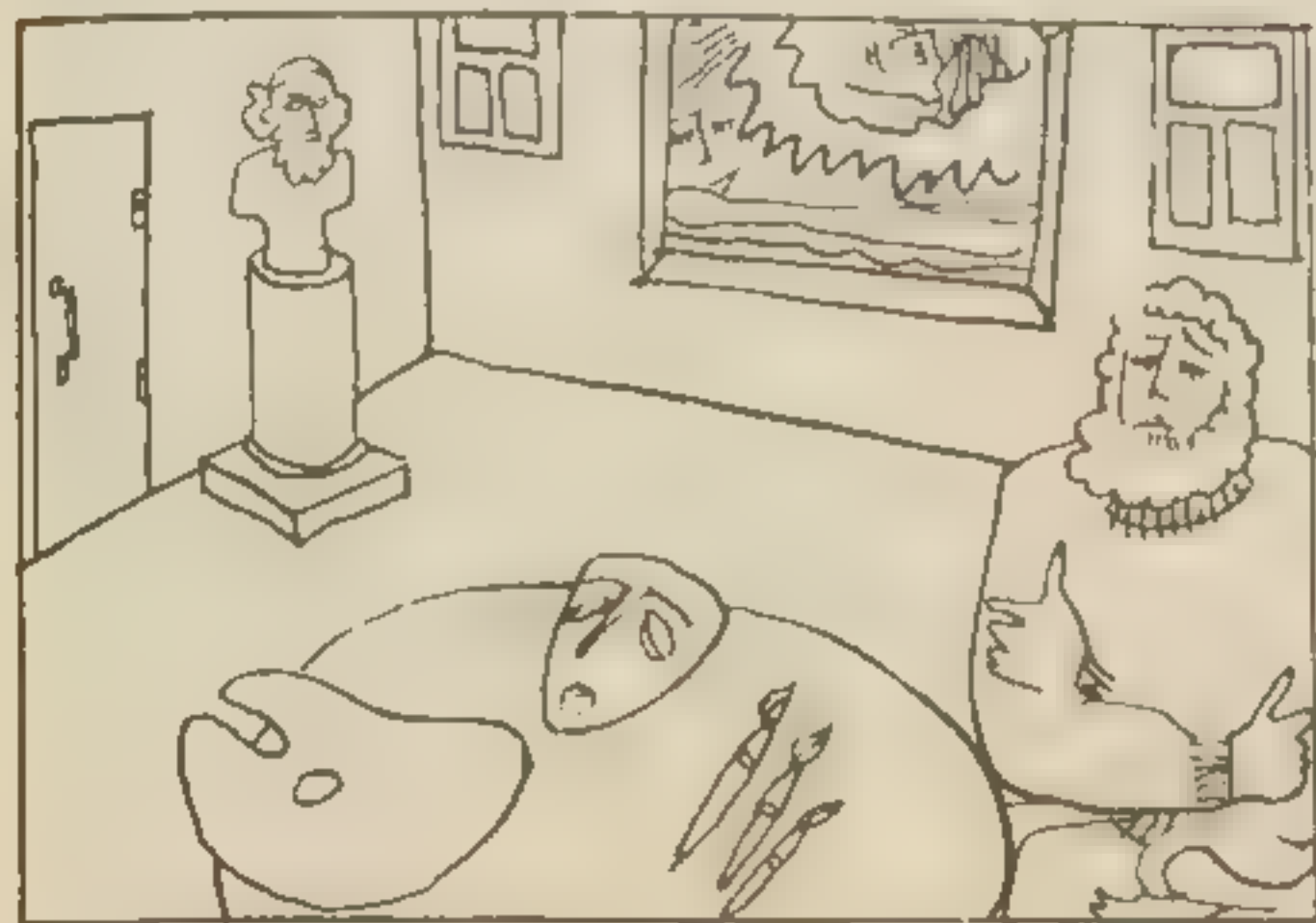
- а) на экране, на уроке, в кино, в комнате, в фильме, на сцене, в журнале, в театре, на экзамене, на работе, в парке, в школе, в углу, дома, на студии, в начале, в конце, в саду, на стене, в словаре, на конференции, в вазе, в группе, на фестивале, на картине, на переднем плане, в доме, в институте, в магазине
- б) около станции метро, среди студентов, за экраном, среди кинозвезд, перед камерой, под флагом, над столом, среди людей, между окнами, за домом,



рядом с диваном, у окна, за стеной, на мольберте, в мире, на сцене, на работе, перед домом, под деревом, у фонтана, через улицу, напротив двери

#### Упражнение 16

Ответьте на вопросы по рисунку.



- a) 1. Where is the artist? 2. Where is the bust? 3. Where is the picture? 4. Where are the brushes and the palette? 5. Is the mask under the table or on the table?
- 6) 1. Where is the piano? 2. Where are the musicians? 3. Is the piano in the foreground or in the background? 4. Where are the lamps? 5. Is the public in front of the stage or on the stage? 6. Are the musicians among the public or on the stage?

#### Упражнение 17

Переведите письменно.

в центре композиции, на углу улицы, перед институтом иностранных языков, в углу комнаты, в начале семестра, в конце рассказа, на переднем плане картины, на заднем плане пейзажа, на экранах кино-театров, на сцене драматического театра, в словаре музыкальных терминов, на фестивале французских фильмов, на стенах комнаты, среди студентов нашей группы, перед домом, посреди зала, слева от двери, справа от окна, на уроке живописи

#### Текст

#### SVERDLOV SQUARE IN MOSCOW

Sverdlov Square is one of the central squares of the capital. It is near the Kremlin. In the centre of the square you can see a small garden. People like to sit under the green trees of the garden. In the middle of the garden you can see a beautiful fountain. The garden and the fountain are opposite the Bolshoi Theatre. Its building is big and impressive. On the left of the Opera Theatre you can see the Central Children's Theatre. It is between the Bolshoi Theatre and the metro-station. The metro-station is at the corner of Pushkin Street. On the right of the square you can see the building of the Maly Drama Theatre with





a monument to Ostrovsky in front of it. Next to the Maly Theatre in the background you can see the Central Department Store. The square is always full of people. Among the people you can see many tourists. On the other side of the square you can see a monument to Karl Marx. I think that this square is very beautiful.

Упражнение 18  
Ответьте на вопросы

1. Where is Sverdlov Square? 2. What kind of square is it? 3. What theatres can you see in this square? 4. What can you see in front of the Bolshoi Theatre? 5. What kind of building is the Bolshoi Opera Theatre? 6. Where is the Maly Drama Theatre? 7. What monument can you see in front of the Maly Theatre? 8. Where is the metro-station? 9. Where is the monument to Karl Marx? 10. Are there many tourists near the Bolshoi Theatre? 11. Is the Bolshoi an opera theatre or a drama theatre? 12. What is opposite the Maly Drama Theatre?

Упражнение 19  
Переведите письменно

1. Их институт большой. Он находится около драматического театра на одной из центральных улиц Москвы. 2. Где здесь кинотеатр? Он на углу за этим большим домом. 3. Памятник (to) Репину стоит в середине парка. 4. Этот дом находится в центре города рядом с нашим институтом. 5. Памятник (to) Пушкину стоит на площади напротив кинотеатра «Россия». Автор памятника — Опекушин. 6. Какого цвета их машина? Она серая. 7. Где их машина? Она между парком и школой. 8. Я вижу много знакомых лиц среди этих актеров. 9. На переднем плане этой картины я вижу машины и автобусы. 10. На заднем плане этого пейзажа я вижу большие здания. 11. В центре садика находится фонтан. 12. Справа от Малого театра находится ЦУМ. 13. Площадь всегда заполнена людьми.



## Словарь

action [ˈækʃn] действие  
 Christmas-tree [ˈkrɪsməstɪtɪ] рождественская елка  
 church [tʃə:tʃ] церковь  
 department [dɪˈpɑ:tmənt] факультет  
 desk [desk] письменный стол, парта  
 flat [flæt] квартира  
 furniture [ˈfɜ:nɪtʃə] мебель  
 greenery [ˈɡri:nəri] зелень  
 ground [graʊnd] земля  
 ground floor первый этаж  
 library [ˈlaɪbrəri] библиотека  
 lion [ˈlaɪən] лев  
 member [ˈmembə] член  
 money [ˈmʌni] деньги  
 noise [nɔɪz] шум  
 shelf [ʃelf] полка  
 side [saɪd] сторона, бок  
 singing [ˈsɪŋɪŋ] пение  
 stone [stəʊn] камень

time [taɪm] 1. время 2. раз  
 traffic [ˈtræfɪk] уличное движение

each [i:tʃ] каждый  
 every [ˈevri] каждый  
 free [fri] свободный  
 heavy [ˈhevi] traffic сильное (интенсивное) движение

few [fju:] мало  
 a few [əˈfju:] несколько  
 a lot of много  
 around [əˈraʊnd] вокруг  
 with [wɪð] с  
 here [hɪə] здесь  
 there [ðeə] там  
 how many [ˈhaʊ ˈmeni] сколько?  
 how much [ˈhaʊ ˈmʌtʃ] (как много?)

## Интернациональные слова

café [ˈkeɪ] ~~кафе~~  
 column [ˈkɒləm] колонна  
 energy [ˈenədʒi]  
 electric [ɪˈlektɪk]  
 fact [fækt]  
 heroically [hɪˈroɪkəl]  
 interest [ˈɪntərəst]  
 lift [lɪft]  
 march [mɑ:tʃ]  
 orchestra [ˈɒkɪstrə]  
 party [ˈpɑ:ti]  
 programme [ˈprəʊgræm]  
 protest [ˈprəʊtest]  
 political [pəˈlɪtɪkl]

St. Martin [sn ˈmɑ:tɪn] святой Мартин  
 Trafalgar [trəˈfælgə]

1. Количественные местоимения *many, much, little, few*

**Many** 'много', **few** [fju:] 'мало' употребляются с исчисляемыми существительными:

many symphonies — много симфоний  
 few songs — мало песен

**Much** [mʌtʃ] 'много', **little** 'мало' употребляются с неисчисляемыми существительными:

much music — много музыки  
 little light — мало света

В разговорной речи вместо *many* и *much* употребляется *a lot of* в утвердительных предложениях:

I have a lot of friends. — У меня много друзей.  
 I see a lot of people. — Я вижу много людей.

Упражнение 20  
Переведите устно.

many (few)	much (little)	a lot of
друзей	краски	фактов
инструментов	работы	людей
цветов	зелени	денег
ролей	денег	работы
легенд	мебели	лиц
картин	энергии	сцен
зданий	музыки	жизни
экзаменов	света	авторов
кинозрителей	воздуха	книг по искусству



### Упражнение 21

Переведите письменно по образцу

many books	много книг = a lot of books
much time	много времени = a lot of time

- 1) много света, актеров, мебели, людей, денег, бумаги, машин, времени, зелени, легенд, раз, музеев
- 2) мало работы, песен, цветов, действия, свободного времени, интереса, экранизаций, музыки, воздуха, знакомых лиц, желтой краски

### 2. Конструкция *there is (there are)*

There is a book on the table	На столе книга.
There are books on the table	На столе книги.

### Вопросительные и отрицательные предложения

'Is there a book on the table? — Yes, there is.	'No, there is not.
'Are there books on the table? — Yes, there are.	'No, there are not.

'What is there on the table? — A book.
'What book is there on the table? — A book on art
'How many books are there on the table? — Two

There is no book on the table. — На столе нет книги.
There are no books on the table. — На столе нет книг.

Эта конструкция обозначает наличие предмета (-ов) в определенном месте и может переводиться словами «есть, имеется, находится, лежит, стоит, висит, существует», эти слова при переводе могут опускаться. Перевод следует начинать с обстоятельства места:

There is a picture on the wall. — На стене висит картина.

1. There is a tube of paint on the floor.
2. There is an electric lamp over the table.
3. There is a telephone on the desk.
4. There is a TV-set between the windows.
5. There is a park behind the house.
6. There are many screen-adaptations of this novel in the world.
7. There are many songs in this film.
8. There is little light in this hall.
9. There are a lot of orchestras in Moscow.
10. There are few stone houses there.

There is a piano on the stage. — На сцене (стоит) рояль.
The piano is on the stage. — Рояль — на сцене.

1. There is a conservatoire in Kiev. The conservatoire is in a new building.
2. There are many halls in this museum. The halls are on the ground floor.
3. There are three songs in the film. The songs are at the end

### Упражнение 22

Переведите предложения.

### Упражнение 23

Сравните и переведите.



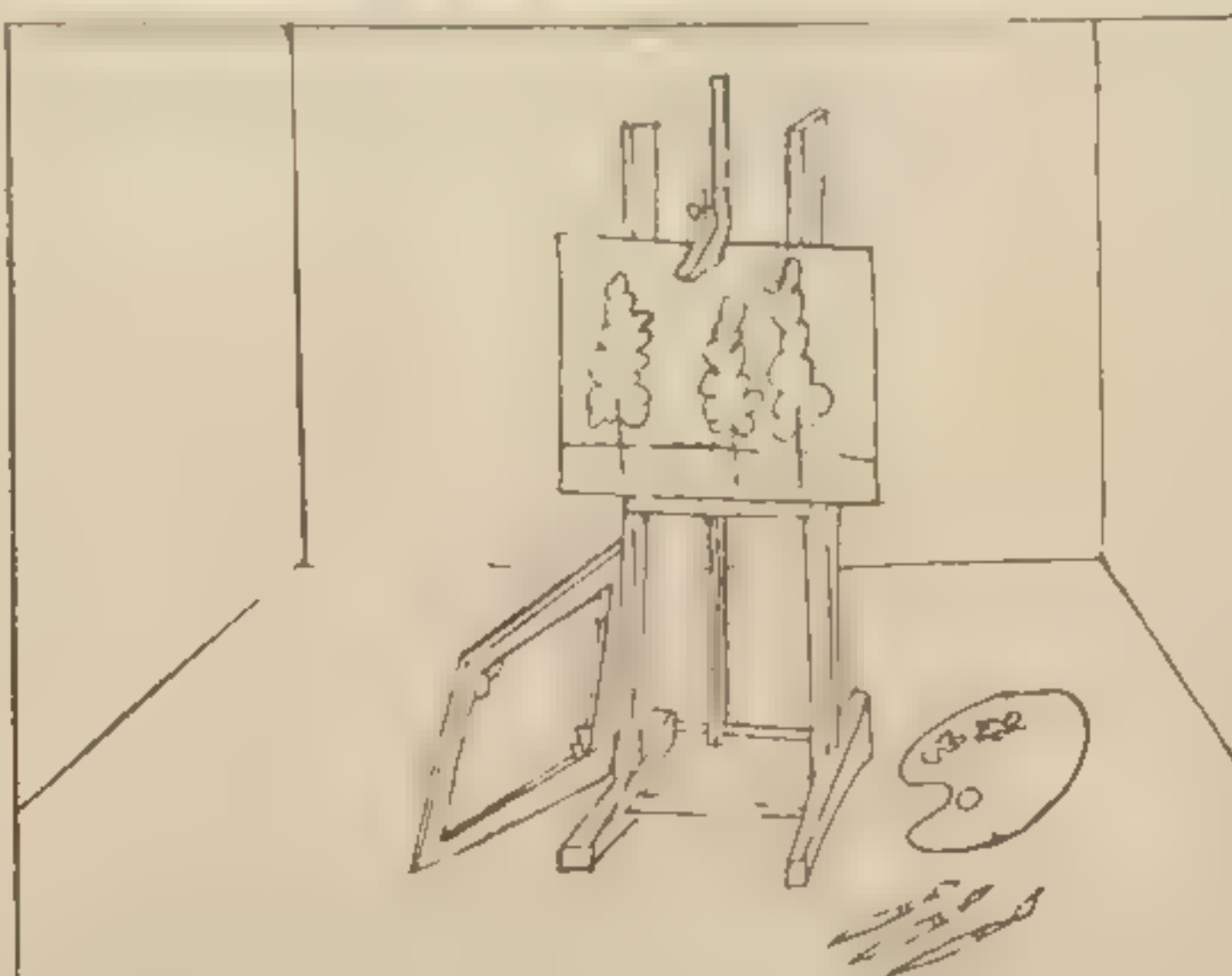
of the film. 4. There is a school at the corner of the street. My school is at the corner of the street. 5. There is a stone wall there. The stone wall is around the park

**Упражнение 24**  
Переведите письменно

1. На рояле лежит скрипка. Скрипка лежит в футляре. 2. На стене моей комнаты висит картина. Картина висит между окнами. 3. Посередине комнаты стоит стол. Стол стоит напротив двери. 4. Есть плохие роли, но есть и плохие актеры. 5. Наш институт находится направо от метро. Около нашего института находится кафе. 6. На заднем плане картины каменный дом. Дом находится в центре парка.

**Упражнение 25**  
Ответьте на вопросы по образцам и опишите рисунок.

Is there a table in the studio? — No, there isn't. There is no table in the studio.

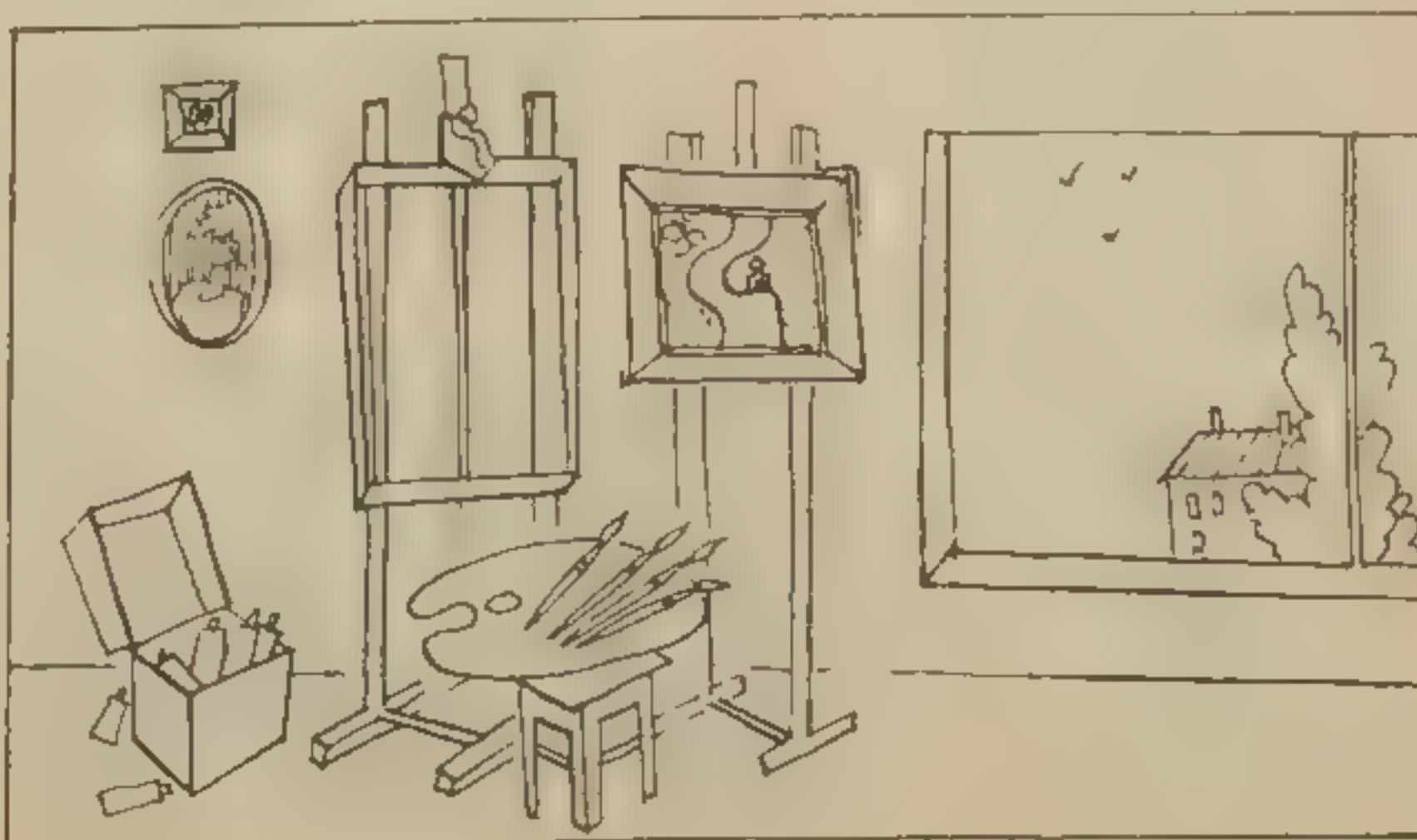


1. Is there a box in the corner of the studio? 2. Are there many pictures on the wall? 3. Are there many people in the room? 4. Is there a picture in the frame? 5. Are there many tubes of paint on the floor?

What is there in the studio? — There is an easel.  
Where is the easel? — The easel is in the middle of the studio.

1. What is there near the easel? 2. Where is the landscape? 3. What is there on the floor? 4. Where are the brushes?

**Упражнение 26**  
Ответьте на вопросы по рисунку и опишите его.





1. Are there many or few paintings in this studio? 2. Are there many or few tubes of paint in the box? 3. Are there many or few tubes on the floor? 4. Is there much or little light in the studio? 5. How many windows are there in this studio? 6. Is the window large or small? 7. How many pictures are there on the wall? 8. How many brushes are there on the palette? 9. How many tubes are there in the box?

#### Упражнение 27

Переведите письменно по образцам

There is no piano on the stage

- а) 1. В этой комнате нет мебели. 2. Рядом с этим домом нет универсального магазина. 3. В залах этого музея нет стульев. 4. На этой улице нет памятника. 5. В их окне нет света. 6. В их программе нет симфоний. 7. В этом фильме нет музыки. 8. В нашем доме нет лифта. 9. В нашей квартире нет телефона.

There is not much light in the room.  
There are not many pictures on the wall

There is little light in this room.  
There are few trees in our garden

- б) 1. На нашей улице мало зелени. 2. В нашем городе мало кинотеатров. 3. На сцене мало актеров. 4. В нашей библиотеке мало словарей. 5. В их квартире мало мебели. 6. В нашей группе мало спортсменов. 7. В фильме мало действия. 8. В их оркестре мало профессиональных музыкантов.

How many pictures are there on the wall?

- в) 1. Сколько киностудий в Советском Союзе? 2. Сколько этажей в вашем доме? 3. Сколько факультетов в вашем институте? 4. Сколько членов партии в вашей группе? 5. Сколько человек в вашей семье? 6. Сколько комнат в вашей квартире?

What is there in the picture?  
What picture is there on the wall?

- г) 1. Что находится напротив Большого театра? 2. Какие исторические памятники имеются в центре Лондона? 3. Какие церкви находятся в Загорске? 4. Что висит над пианино? Какой портрет висит над пианино? 5. Что лежит на полке? 6. Какие словари стоят в этом шкафу? 7. Какие детские программы имеются на телевидении?

Упражнение 2  
Ответьте на в

Словарь

armchair [aɪ  
apple-tree [æ  
block of flats  
blackboard [blæk  
carpet [ˈkɑːpɪ  
ceiling [ˈsiːɪŋ]  
cherry-tree [tʃer  
cloak-room [ˈkləʊk  
curtain [ˈkɜːtən]  
decoration [ˌdeɪkə  
dining-room [ˈdaɪ  
kitchen [ˈkɪtʃən]  
mirror [ˈmɪrər]



## TRAFALGAR SQUARE



Trafalgar Square is one of the central squares of London. In the middle of the square there is a high column with the statue of Nelson. There are four stone lions around the column. Nelson stands heroically on his column opposite Whitehall — the seat of the British government. On each side of the column there is a fountain. Trafalgar Square is the centre of social life of the English capital. It is dear to the hearts of all Londoners. Here you can see political meetings, protest marches or singing around the big Christmas-tree every new year. Behind Nelson there is an impressive building of the National Gallery. At the corner of the square there is a beautiful church of St. Martin. The wide square is always full of people. Among them there are many tourists. There is much noise in the square because the traffic is heavy. There is little greenery here.

## Упражнение 28

Ответьте на вопросы.

1. Where is Trafalgar Square?
2. What is there in the middle of the square?
3. What is there around the Nelson column?
4. How many fountains are there near the column?
5. What is there opposite the column?
6. Why is this square dear to the hearts of all Londoners?
7. Why is there much noise in this square?
8. What church is there at the corner of the square?

## УРОК 11

## Словарь

armchair ['ɑ:mʃə] кресло  
apple-tree ['æpltri:] яблоня  
block of flats ['blɒk əv 'flæts] жилой дом  
blackboard ['blækbɔ:d] классная доска  
carpet ['kæpɪt] ковер  
ceiling ['si:lɪŋ] потолок  
cherry-tree ['tʃerɪtri:] вишневое дерево  
cloak-room ['kləʊkrʊm] гардероб  
curtain ['kɜ:tən] занавес, штора  
decoration [ˌdekə'reɪʃn] украшение  
dining-room ['daɪnɪŋrʊm] столовая  
kitchen ['kɪtʃɪn] кухня  
mirror ['mɪrə] зеркало

newspaper ['nju:spetə] газета  
set [set] декорация  
thing [θɪŋ] вещь  
top [tɒp] верх  
town [taʊn] город

cosy ['kəʊzi] уютный  
rather ['ræðə] довольно  
second ['sekənd] второй

at the back of the house позади дома  
at the side of the house сбоку от дома  
on the other side of the street на другой стороне улицы  
on the top floor на верхнем этаже

some of некоторые из  
such as ['sʌtʃəz] такие как  
the other ['ðə] другой  
to watch [wɒtʃ] slides смотреть слайды

## Интернациональные слова

album ['ælbəm]  
administrative [əd'mɪnɪstrətɪv]  
corridor ['kɒrɪdə]  
dialogue ['daɪələg]  
engineer [ˌendʒɪ'nɪə]  
office ['ɒfɪs]  
oval ['əʊəl]  
radiator ['reɪdɪeɪtə]  
slide [slaɪd]  
tram [træm]  
vacant ['veɪkənt]  
visit ['vɪzɪt]  
waltz [wɒls]



## 1. Местоимения *some, any, no*

*Some* употребляется в утвердительных предложениях с существительными в единственном и множественном числе.

*Some* означает: 1. какой-то

There is *some* still-life on the wall.— На стене (висит) какой-то натюрморт.

2. несколько (с исчисляемыми существительными — неопределенное количество)

There are *some* vacant seats in the hall.— В зале есть несколько свободных мест.

3. немного (с неисчисляемыми существительными)

There is *some* clean paper on the shelf.— На полке (лежит) немного чистой бумаги.

*Any* употребляется вместо *some* в вопросительных и отрицательных предложениях.

Ср.: 1. There are *some* pictures on the wall.— На стене висят картины.

Are there *any* pictures on the wall?— Есть ли на стене (какие-либо) картины?

There aren't *any* pictures on the wall.— На стене нет картин.  
(= There are *no* pictures on the wall.)

2. There is *some* music in this film.— В этом фильме есть музыка.

Is there *any* music in this film?— Есть ли музыка в этом фильме?

There isn't *any* music in this film.— В этом фильме нет музыки.  
(= There is *no* music in this film.)

В утвердительных предложениях *any* означает «любой», «какой угодно»:  
Take *any* book you like.— Возьмите любую книгу, какая вам нравится.

### Текст

#### THE BUILDING OF OUR INSTITUTE

The building of our institute is rather big. There isn't any fountain and there is no monument in front of it. At the back of the institute there is some greenery. There are always some cars there. On the ground floor there aren't any classrooms. There is a cloak-room with a big mirror, a dining-room and some administrative offices there. The library and the reading-room are on the top floor. Our library is very rich, there are a lot of books on art and some good albums there. The classrooms of our department are on the second floor. Some of the classrooms are large and some are small. My favourite classroom is the music room. There are not many desks in it. In the corner there is a grand piano. Some of our students are good pianists. There are pianos in some other classrooms too. In the music room there are some portraits of famous composers on the walls. On the windows there are some long dark curtains. Behind the teacher's desk there is a blackboard and a small screen. During the lessons we watch slides. On the ceiling there are some lamps. The music room is very cosy.



### Упражнение 29

Ответьте на вопросы по образцу

Is there any piano in your classroom? — Yes, there is some. (No, there isn't any.)

Are there any portraits on the walls? — Yes, there are some. (No, there aren't any.)

1. Is there any monument in front of your institute?
2. Is there any greenery around it?
3. Are there any classrooms on the ground floor?
4. Are there any big classrooms in your institute?
5. Are there any books on art in the institute library?
6. Is there any piano in your classroom?
7. Are there any paintings in the corridors?
8. Are there any portraits on the walls of your classrooms?
9. Are there any curtains on the windows?
10. Are there any good musicians among your friends?

### Упражнение 30

Измените предложения по образцам.

There are some museums in their town.  
There are no museums in their town.

- a) 1. There are some sets on the stage. 2. There are some pictures between the windows. 3. There is some painting on the easel. 4. There is some monument in the centre of the square. 5. There is some furniture in the hall. 6. There is some government office on the ground floor.

There is a piano in our house.  
There isn't any piano in our house.

- 6) 1. There is a decoration on the ceiling of the theatre. 2. There is a symphony orchestra in this town. 3. There are some statues in the park. 4. There is some music in this film. 5. There is some paint on this palette.

There is a piano in your house.  
Is there any piano in your house?

- в) 1. There is a shop in this house. 2. There are some offices in our street. 3. There are some historical monuments in your town. 4. There is a landscape on the wall. 5. There are some children in their family. 6. There are some party members in our group.

### Упражнение 31

Переведите письменно.

1. Есть ли (какие-нибудь) старые дома на вашей улице?
2. На нашей улице нет (никаких) старых домов.
3. Здесь есть несколько высоких каменных домов.
4. Около этих домов есть (какая-нибудь) зелень?
5. Есть ли (какие-нибудь) учреждения в этих домах?
6. На нашей улице есть несколько магазинов и одно правительственное учреждение.
7. В нашем городе нет метро.
8. В центре города нет трамваев.
9. Перед некоторыми зданиями есть фонтаны.
10. Есть ли в вашем городе (какие-нибудь) театры?



## 2. Местоимения *few — a few, little — a little*

Если *few* и *little* употребляются с артиклем *a*, то они означают наличие определенного, хотя и небольшого, количества. Без артикля эти слова подчеркивают недостаточность имеющегося числа, количества:

There are **a few** brushes on the easel. На мольберте несколько кистей.

There are **few** brushes on the easel.— На мольберте мало кистей.

There is **a little** light here.— Здесь есть немного света.

There is **little** light here.— Здесь мало света.

### Упражнение 32

Прочитайте и переведите.

- а) 1. There are many pictures, but few original paintings in the collection of this museum. 2. There is little light in their kitchen because there are few windows in it. 3. There is little noise in this street because there are few people and little traffic in it. 4. There is little room in his bookcase because there are few shelves in it.
- б) 1. There are a few things on his desk such as two books and a few newspapers. 2. There is a little furniture in his room such as a bed, a table and two chairs. 3. There are a few fruit trees in their garden: five apple-trees and three cherry-trees. 4. There are a few shops in our street: a flower shop, a book-shop and a fruit-shop. 5. There is a little music in their film: a waltz and a song.

### Упражнение 33

Заполните пропуски местоимениями *many/much, little/few, a little/a few, some/any, a lot of*.

### MY FRIEND'S ROOM

I often visit my friend. His room is in an old block of flats. There is ... (мало) noise in it because there is ... (мало) traffic in their street. In front of the house there is ... (немного) greenery: ... (несколько) trees and a bed of ... (каких-то) flowers. My friend's room is on the ground floor of an old house. There is ... (много) air and light in the room because the ceiling is high and there are ... (несколько) windows in the room. On the walls there are ... (несколько) paintings and photos of ... (каких-то) people. There is ... (мало) furniture and ... (много) books in this room. But in his library there are ... (мало) books on art, because my friend is an engineer. There aren't ... (никаких) musical instruments in his house.

### A SITTING-ROOM

This is a picture of our sitting-room. (Напротив двери) there is a piano with a low music-stool (перед ним). (Рядом с пианино) there is a bookcase. (Под окном) there is a radiator but you cannot see it because it is (позади дивана). (Над диваном) there is a big portrait (в овальной раме). (В середине комнаты) there is a round table. (У стола) there are three chairs. (Справа) you can see a desk. There is an armchair (у письменного стола). There is a clock (на стене над письменным столом). (На другом конце комна-

### Упражнение 34

Откройте скобки.

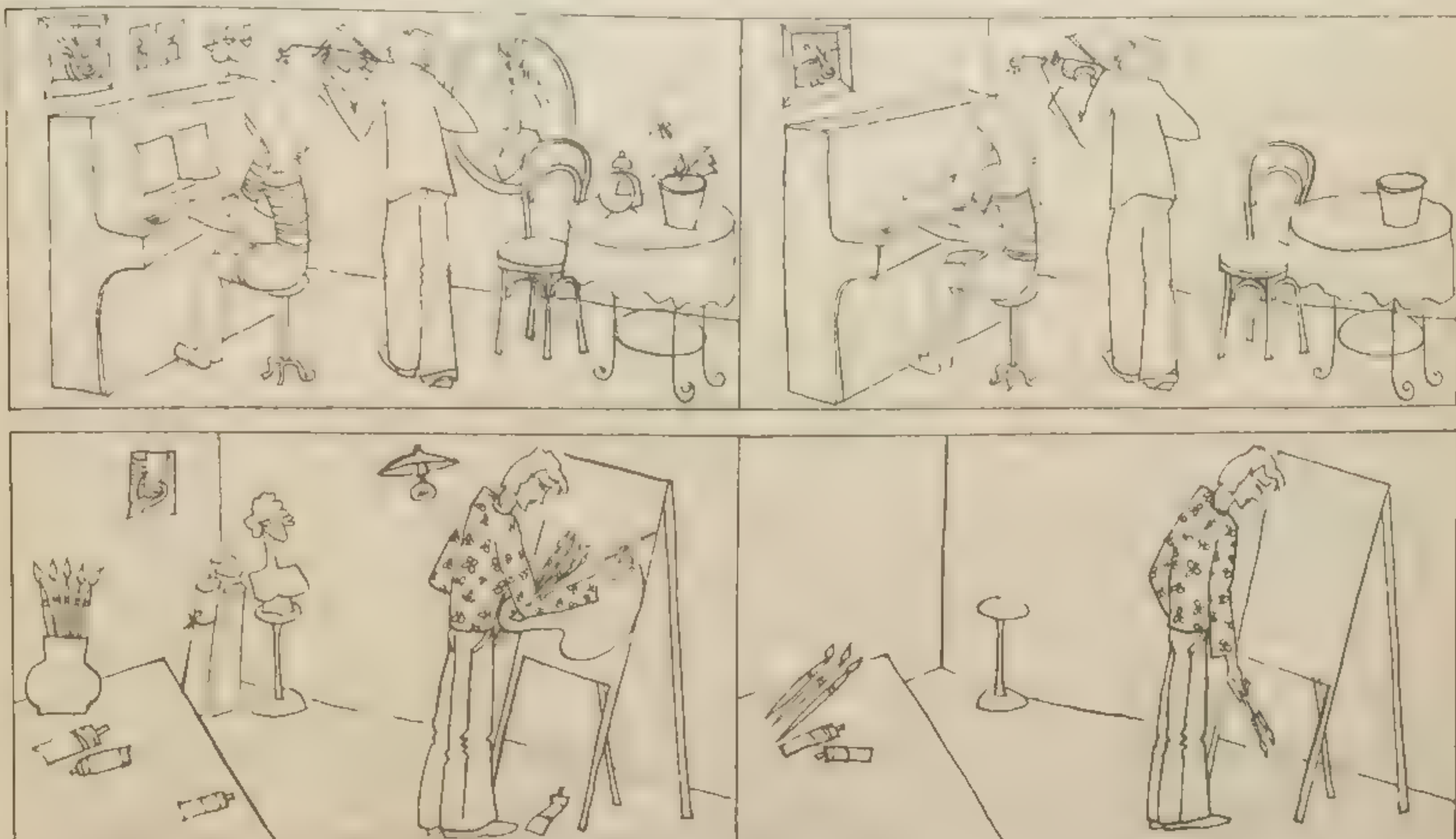


ры) there is a TV-set. There is a mirror (слева между окнами). There are nice long curtains (на окнах). There is a beautiful thick carpet (на полу). There is an electric light (в середине потолка). I like our sitting-room very much. It is very cosy.

### Упражнение 35

Опишите рисунки слева; затем скажите, каких предметов не хватает на рисунках справа

candle ['kændl] — свеча; fly [flaɪ] — муха; flower-pot — цветочный горшок; stand [stænd] — подставка



### Упражнение 36

Задайте 10 вопросов к тексту "A Sitting-room"

### Упражнение 37

Опишите рисунок.



### Упражнение 38

Переведите письменно.

1. В этой комнате много мебели.
2. В углу комнаты стоит письменный стол, на нем очень много книг и газет.
3. На стенах этой комнаты несколько картин.
4. На столе несколько альбомов по искусству.
5. В центре города много транспорта.
6. Вокруг стола несколько стульев.
7. В книжном шкафу много книг по искусству и несколько альбомов.
8. В этом фильме мало музыки.
9. В этой пьесе мало действия и очень много диалога.
10. На сцене этого театра нет занавеса.
11. В их квартире мало книг.
12. В этом фильме нет (никакой) музыки.
13. Что находится на переднем плане? — На переднем плане картины какой-то старый собор.



### Упражнение 39

а) Составьте предложения к рисунку.

б) Опишите рисунок

Are there any people on the stage? Yes, there are some.  
How many people are there? There are three people.



### РАБОТА НАД ЛЕКСИКОЙ И ТЕМОЙ

#### Словообразование

#### СЛОЖНЫЕ СЛОВА

Сложные существительные образуются путем соединения:

а) двух существительных:

sun (солнце) + light (свет) = sunlight — солнечный свет

б) прилагательного и существительного:

back (задний) + ground (площадка) = background — задний план, фон

Сложные прилагательные образуются путем соединения:

а) существительного и прилагательного:

world (мир) + famous (известный) = world-famous — всемирно известный

б) прилагательного и причастия:

good (хороший) + looking = good-looking — миловидный

в) наречия и причастия (или прилагательного):

well (хорошо) + known (известный) = well-known — хорошо известный

brightly (ярко) + coloured = brightly-coloured — яркой окраски

#### Примечание:

В английском языке сложные слова могут писаться слитно или через дефис (everyday, music stand). Ударение в сложных словах, как правило, падает на первый слог: 'bookcase, 'newspaper.

#### Словарь

basin ['beɪsɪn] таз  
bed-sheet ['bedʃi:t] простыня  
blanket ['blæŋkɪt] одеяло  
butter ['bʌtə] сливочное масло  
canvas ['kænvəs] холст, полотно  
clothes [klaʊðz] одежда  
image ['ɪmɪdʒ] образ, изображение

pillow ['pɪləʊ] подушка  
print [prɪnt] гравюра  
rest [rest] отдых  
shadow ['ʃædəʊ] тень  
sleep [slɪp] сон  
space [speɪs] пространство  
tension ['tenʃn] напряжение  
treatment ['tri:tment] трактовка

balanced ['bælənst] уравновешенный, стабильный  
empty ['empti] пустой  
flat [flæt] плоский  
friendly ['frendli] дружеский  
fresh [freʃ] свежий  
main [meɪn] главный  
modest ['mɒdɪst] скромный



scarlet ['skælit] алый  
solid ['sɒlɪd] твердый, крепкий,  
основательный  
wooden ['wudn] деревянный

#### Интернациональные слова

impressionist [ɪmˈpreʃənɪst]  
interior [ɪnˈtɪəriə]  
instability [ɪnstəˈbɪləti]  
lemon ['lemən]

linear ['liːniə]  
object ['ɒbdʒɪkt]  
orange ['ɒrɪndʒ]  
reproduction [ˌrɪprəˈdʌkʃn]  
type [taɪp]  
violet ['vaɪələt] фиолетовый

another [əˈnʌðə] другой (еще  
один)

colour treatment цветовой ре-  
шение  
in combination with в сочета-  
нии с  
in contrast to по контрасту с  
thanks to благодаря  
like как (подобно)  
outside world внешний мир  
linear perspective линейная  
перспектива  
that is all вот и все

#### Текст

#### "BEDROOM IN ARLES" BY VINCENT VAN GOGH

This is a reproduction of a picture by the well-known French impressionist painter Van Gogh.

We see an empty room. There is little furniture in it. The furniture is simple and modest. On the right there is a wooden bed. In the background there is a small dressing-table near the window. On the left there is a door. There is another door on the other side of the room. On the walls there are some paintings and drawings — a few portraits and a landscape. To the left of the window there is a square mirror. There are some clothes on the right. There is a chair between the table and the bed and another chair near the door. There is no carpet on the floor and there are no curtains on the window.

This is a typically impressionistic picture, because colour is the main expressive element here. Thanks to colour perspective in combination with linear perspective there is an impression of space. The colours are bright. There are no shadows, the image is flat as in Japanese prints. Thanks to such colour treatment there is an atmosphere of rest. The walls are light-violet. The floor is of red squares. The bed and the chairs are bright yellow like fresh butter. The bed-sheets and the pillows are lemon-green. The blanket is scarlet.



Vincent Van Gogh.  
Bedroom in Arles



The window is green. The table is orange. The basin on the table is blue. There are no other things in the room. It is full of solid, square and familiar objects. It is friendly and balanced in contrast to the instability of the outside world.

**Упражнение 40**  
Прочитайте и переведите.

,music-stand, ,news-stand, ,news-man, ,girl-friend,  
,boy-friend, \kitchen-table, \shop-window, \street-  
cleaner, \film-maker, ,radio-set, \TV-centre

**Упражнение 41**  
Переведите словосочетания

- a) social contrast, an album of reproductions, a political protest, an impressive interior, linear perspective, an orange tube, emotional style, a familiar object, instability of social position  
б) исторический факт, серьезный интерес, популярный оркестр, символ демократии, флаг фестиваля, коллекция альбомов, слайды ленинградских фонтанов, популярная симфония

**Упражнение 42**  
Закончите предложения.

- a) 1. There are many musical instruments here, such as ... 2. There are a lot of things in the art studio, such as ... 3. There are many different books in his library, such as ... 4. There is a lot of greenery in front of his house: ... 5. There is much furniture in her room, such as ... 6. There is a lot of fruit in the vase: ...  
б) 1. There is much noise in the street, because ... 2. There is much light in the room, because ... 3. There is much traffic in this square, because ... 4. There is much air in the hall, because ...

**Упражнение 43**  
Составьте вопросы и ответы по образцу.

'Is it an 'interesting \play? — \No, it \isn't.  
I don't like it because there is little action in it

a cosy room — a lot of furniture; an impressive canvas — few expressive details; a popular orchestra — few professional musicians; an interesting colour treatment — no colour perspective; an original film — no emotional tension; a well-known museum — few paintings in the original

**Упражнение 44**  
Опишите репродукцию.



M. V. Dobuzhinsky. Interior



## Произношение

1. Чтение согласных букв *c, g, j, q, s* . . . . . 57  
 2. Чтение сочетаний согласных *ck, ch, sh, ph, th* . . . . . 57

## Грамматика

- Урок 12. Притяжательный падеж существительных . . . . . 59  
 Урок 13. 1. Количественные числительные . . . . . 62  
           2. Порядковые числительные . . . . . 63  
 Урок 14. Глагол *to have* 'иметь' . . . . . 67  
 Урок 15. Сочетания с глаголом *to be* . . . . . 70

## Работа над лексикой и темой

## Словообразование

Суффиксы прилагательных *-ful, -less, -y* . . . . . 72

Тема: Portrait

Текст: Two Group Portraits . . . . . 73

1. Чтение согласных букв *c, g, j, q, s*

c	{ [s]	(перед <i>e, i, y</i> ) — nice, scene, city, face, ceiling, cynical
	{ [k]	(в остальных случаях) — clean, cut, curb, screen, fact
g	{ [dʒ]	(перед <i>e, i, y</i> ) — gentle, stage, page, gym'nastics, 'legend
	{ [g]	(в остальных случаях) — green, gas, game, big, bag, 'organ

Исключения: *get* [get], *give* [gɪv].

j	[dʒ]	joy, jam, just, jump, June, Ju'ly, en'joy
q (всегда с u)	[kw]	quick, quite, 'quarter, square, 'question, e'quivalent
s	{ [s]	street, system, sit, stand, test, rest (на конце слова после глухих согласных) — harps, facts, critics
	{ [z]	(между гласными) — 'music, 'easy, 'busy (на конце слов) — has, these, please, cheese (после гласных и звонких согласных) — plays, days, rains, stands, rooms, bags, games, clubs, styles
	{ [ɪz]	(после шипящих) — boxes, buses, brushes, stages, matches

2. Чтение сочетаний согласных *ck, ch, sh, ph, th*

ck	[k]	black, back, clock, luck, lack, lucky
ch	[tʃ]	chess, such, check, much, 'champion

Исключения: *machine* [mə'ʃi:n], *chemical* ['kemɪkəl] и другие слова греческого происхождения.

sh	[ʃ]	she, shot, short, brush, shame, shock, sharp
ph	[f]	photo, ge'ography, 'telephone, 'symphony
th	{ [θ]	thick, thin, theme, thank, think, three, faith, thriller
	{ [ð]	this, that, these, those, then, with, bathe, rhythm



**Упражнение 1**  
Прочитайте.

- |  |  |
|--|--|
| 1) 'elegant — 'general<br>goal — 'gentle<br>grace — 'genius<br>leg — age   | 'gallery — 'budget<br>'negative — 'logical<br>'category — 'tragedy<br>gas — 'gentle  |
| 2) 'curtain — 'certain<br>'capital — 'ceremony<br>cor'rect — ice<br>cream — face   | 'critic — 'cynicism<br>cost — price<br>coat — peace<br>curl — 'excellent   |
| 3) books — stones — hous-<br>es<br>texts — easels — faces<br>busts — roles — march-<br>es<br>lamps — screens —<br>churches<br>flutes — trams — offices | lifts — themes — classes<br>shops — scenes — dress-<br>es<br>flats — hands — voices<br>desks — cameras — ac-<br>tresses<br>masks — films — roses |
| 4) quote — queen<br>'equal — quest<br>quit — square<br>quaint — quiz<br>quack — quiet  | 'major — joke<br>'justice — 'jolly<br>job — jail<br>joint — 'jungle<br>joy — Ja'pan  |

- |  |   |  |
|--|---|--|
| 5) [ð — θ]   | [tʃ — k]  | [f]  |
| this — theme<br>then — thin<br>that — faith<br>bathe — thank | chess — character<br>such — 'orchestra<br>much — school<br>champion — 'ar-<br>chitect | first — photo<br>family — phrase<br>film — telephone<br>face — bi'ogra-<br>phy |

**Упражнение 2**  
Прочитайте пары слов в тран-  
скрипции.

- |               |             |             |
|---------------|-------------|-------------|
| ais — aiz     | rait — raid | sin — θin   |
| feis — feiz   | hæt — hæd   | sik — θik   |
| rais — raiz   | set — sed   | sim — θim   |
| wols — wolz   | sæt — sæd   | sɪŋk — θɪŋk |
| prais — praiz | kout — koud | tens — tenθ |

**Упражнение 3**  
Прочитайте.

- а) названия месяцев
- January ['dʒænjuəri]  
February ['februəri]  
March [mɑ:tʃ]  
April ['eɪprɪl]  
May [meɪ]  
June [dʒu:n]  
July [dʒu:'laɪ]  
August ['ɔ:gəst]  
September [səp'tembə]  
October [ɒk'təʊbə]  
November [nə'vembə]  
December [di'sembə]

- б) названия дней недели
- Sunday ['sʌndɪ]  
Monday ['mʌndɪ]

- Tuesday ['tju:zdi]  
Wednesday ['wenzdi]  
Thursday ['θɜ:zdi]  
Friday ['fraɪdi]  
Saturday ['sætədi]

в) порядковые числительные

1. first [fɜ:st]  
second ['sekənd]  
third [θɜ:d]  
fourth [fɔ:θ]  
fifth [fɪfθ]  
sixth [sɪksθ]  
seventh ['sevnθ]  
eighth [eitθ]  
ninth [naɪnθ]  
tenth [tenθ]



eleventh ['ɛlɪvən]  
 twelfth [twelfθ]  
 thirteenth [ˈθɜːrtiːnθ]  
 fourteenth [ˈfɔːtiːnθ]  
 fifteenth [ˈfɪftiːnθ]  
 sixteenth [ˈsɪksˌtiːnθ]  
 seventeenth [ˈsevnˌtiːnθ]  
 eighteenth [ˈeɪtiːnθ]  
 nineteenth [ˈnaɪntiːnθ]  
 twentieth [ˈtwentiːnθ]

## 2. twentieth

thirtieth  
 fortieth  
 fiftieth  
 sixtieth

seventieth  
 eightieth  
 ninetieth  
 hundredth

г) количественные числительные

thirteen thirty  
 fourteen forty  
 fifteen fifty  
 sixteen sixty  
 seventeen seventy  
 eighteen eighty  
 nineteen ninety

## УРОК 12

### Словарь

birthday ['bɜːθdeɪ] день рождения  
 classes ['klɑːsɪz] занятия  
 coat [kəʊt] пальто  
 country-side ['kʌntriːsaɪd] сельская местность  
 daughter ['dɔːtə] дочь  
 dean [diːn] декан  
 dean's office деканат  
 eyes [aɪz] глаза  
 film maker ['fɪlm meɪkə] кинематографист  
 hostel ['hɒstəl] общежитие  
 husband ['hʌzbənd] муж

grandparents дедушка и бабушка  
 parents ['peərənts] родители  
 performance [ˈpɜːfɔːməns] спектакль, исполнение  
 record ['rekɔːd] грампластинка  
 union ['juːnjən] союз  
 voice [vɔɪs] голос  
 wife [waɪf] жена  
 year [jɪə] год

different ['dɪfrənt] различный  
 difficult ['dɪfɪkəlt] трудный

handsome ['hænsəm] красивый (о мужчине)  
 like [laɪk] как, подобно  
 pretty ['prɪti] хорошенький, милый  
 tall [tɔːl] высокий

### Интернациональные слова

architect ['ɑːkɪtekt]  
 club [klʌb]  
 poetry ['pəʊtri]  
 romantic [rəˈmæntɪk]  
 transport ['trænsˌpɔːt]

### Притяжательный падеж существительных

Притяжательный падеж существительных отвечает на вопрос **whose?** 'чей?' и употребляется с существительными, обозначающими людей и животных: Mother's birthday 'день рождения мамы', the dog's puppies 'щенки этой собаки'.

Притяжательный падеж существительных в единственном числе образуется прибавлением окончания **-s**, а во множественном числе (на письме) — одного апострофа к окончанию множественного числа. Однако **-s** прибавляется к существительным, не имеющим **-s** во множественном числе:

children's room	комната детей, детская комната
the men's wives	жены этих мужчин

Произносится окончание **-s** так же, как окончание множественного числа существительных (см. с. 18).

В притяжательном падеже могут употребляться также некоторые существительные, обозначающие время и расстояние:

to-day's 'newspaper	сегодняшняя газета
a 'mile's 'distance	расстояние в одну милю
'yesterday's 'concert	вчерашний концерт
'last 'year's 'film	прошлогодний фильм
a 'day's 'work	работа одного дня



#### Упражнение 4

Перепишите

возможно

the name of the architect, the author of the play, the date of his parents' work of my master, the character of the play, the colours of the canvas, the birthday of the composer, the squares of this city, the life of the farmers, the action of the film, the husband of my sister, the legends of the people, the films of today, the programme of this month

#### Упражнение 5

Переведите, употребляя при-  
глаголительный падеж или соче-  
тание с предлогом of

- а) имя молодого архитектора, биография этого кинематографиста, действие пьесы, цвет занавеса, название площади, фамилия ее родителей, действующие лица фильма, комедия английского драматурга, жизнь их семьи, статуя Антокольского, краски (цветá) натюрморта, спектакли этого театра, транспорт этого города, работа одного дня, здание нашей киностудии, поэзия Пушкина, автор пьесы, руки пианиста, день рождения Репина, голос Шаляпина, имя певца, картины художественной галереи, выставка этого года
- б) союз кинематографистов, успех этих музыкантов, общежитие студентов, фестиваль студенческих фильмов, актерский факультет, клуб писателей, глаза детей, мужские пальто, женские шляпы, сцены студенческой жизни

#### Упражнение 6

Составьте вопросы и ответы  
по образцу.

Whose picture is it? — It is my **friend's** picture.  
Whose pictures are these? — These are my **friends'** pictures

car, dictionary, canvas, monument, sketch, idea, brushes, songs, records, albums, instruments, sculptures

#### Упражнение 7

Ответьте на вопросы.

1. What is your Dean's name? 2. Where is the Dean's office of your department? 3. Are Chaplin's first films black-and-white or colour films? 4. What is the colour of your mother's eyes? 5. Is there a students' hostel at your institute?

#### Упражнение 8

Переведите письменно.

- а) 1. Жизнь этого художника довольно трудная. 2. Квартира наших друзей уютная. 3. Дома этих рабочих не в центре города. 4. Музыка Моцарта романтична. 5. Работа этого оператора динамична и выразительна. 6. Фильмы этого режиссера популярны среди зрителей. 7. Фамилия этого всемирно известного пианиста — Рихтер. 8. Имена этих драматургов знакомы зрителям. 9. Пьесы этого автора прогрессивны. 10. День рождения Рахманинова в марте. 11. Стиль этой картины современный.
- б) 1. Чьи это полотна? 2. Чья это работа? 3. Чья это пьеса? 4. Чья это дочь? 5. Как зовут его дочь? 6. Как зовут этого скрипача? 7. Как зовут ваших родителей? 8. Как зовут этих актеров? 9. Как называется новая пьеса? 10. Как называются эти полотна?





Mary Brown is a young woman. Her husband's name is John Brown. John is a tall and handsome man. Mary is very pretty. Her eyes are large and blue. Mary's face is round and nice. There is a photo in Mary's hands. It is a photo of Mary's and John's children. There are four children in the Browns' family: two boys and two girls. The girls' names are Helen and Jane and the boys' names are Peter and Tom. These children are brothers and sisters, but they are so different. The girls' faces are round and rosy like their mother's face, and the boys' faces are thin and long like their father's face. Mary and John Brown are architects. They are members of the artists' union. The Browns' flat is cosy. There is a shop of men's coats and women's hats in front of the Browns' house. There is a students' hostel on the left of their house and a writers' club on the right. The children's grandparents are not in the city. Their grandparents' house is in the country-side.

**Упражнение 9**

Ответьте на вопросы.

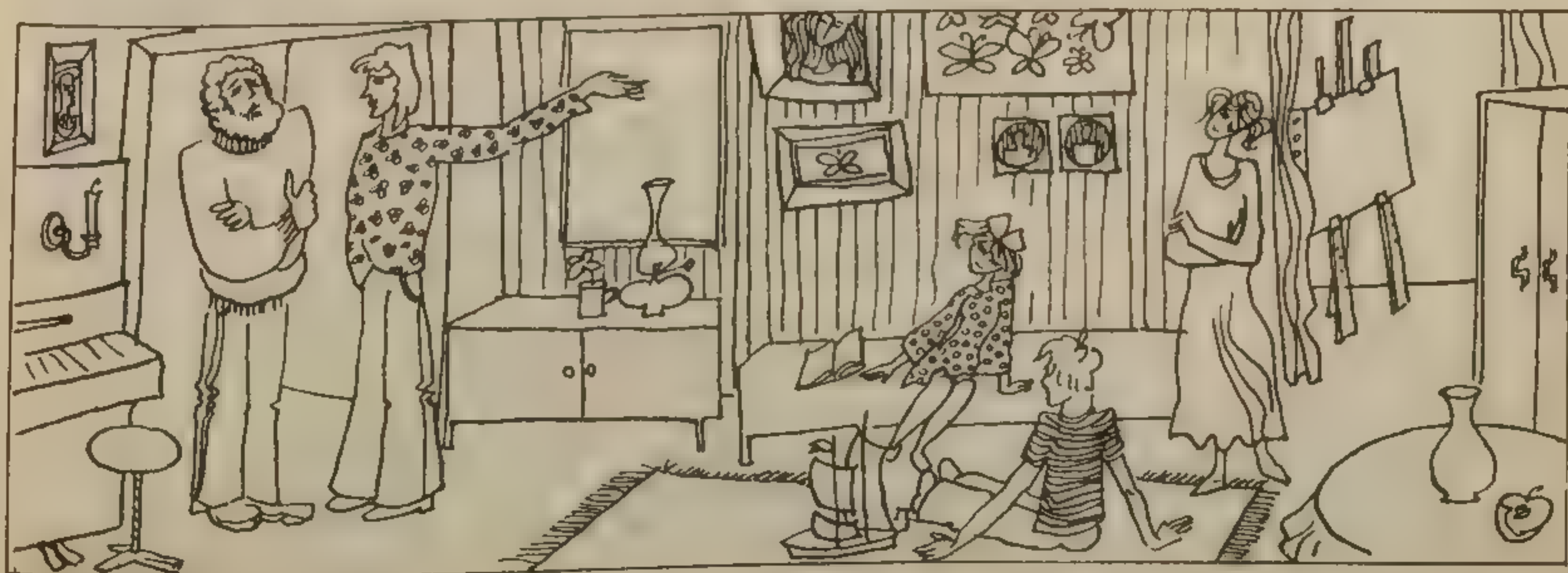
1. How many children are there in the Browns' family?
2. What are their daughters' names?
3. What are their sons' names?
4. What are the children like?
5. What are the Browns?
6. What is there in front of their house?
7. What is there on the right and on the left of their house?
8. Where are the children's grandparents?

**Упражнение 10**

- а) Задайте 10 вопросов вашему товарищу о его семье.
- б) Расскажите о своей семье.

**Упражнение 11**

Расскажите о семье, изображенной на рисунке.





Словарь

anniversary [ˌænɪˈvɜːsəri] г  
century [ˈsɛntʃəri] в  
conversation [ˌkɒnvəˈseɪʃn]  
разговор  
game [geɪm] игра  
greeting [ˈɡriːtɪŋ] приветствие,  
поздравление  
holiday [ˈhɒləd(eɪ)] праздник  
luck [lʌk] удача, счастье  
page [peɪdʒ] страница  
party [ˈpɑːti] 1. партия 2. ве-  
черинка, праздник  
return [rɪˈtɜːn] возвращение  
week [wiːk] неделя  
week-day будний день

the best лучший, наилучший  
exactly [ɪɡˈzæktli] точно  
now [naʊ] сейчас, теперь  
happy [ˈhæpi] счастливый  
happiness [ˈhæpɪnis] счастье  
then [ðen] тогда, затем

to come [kʌm] приходить  
to give [ɡɪv] давать  
to wish [wɪʃ] желать  
really [ˈriːli] в самом деле

more than [mɔː ˈðæn] более,  
больше чем  
less than менее чем  
which [wɪtʃ] который  
about 1. о 2. около (прибли-  
зительно  
over 1. над 2. свыше

How do you do? Здравствуйте.  
How are you? Как вы пожи-  
ваете?  
I am glad to see you. Я рад  
видеть вас.  
So am I. Я тоже.  
all right хорошо  
How old ...? Сколько лет ...?

Take care. Всего хорошего.  
What a pity [ˈpɪti]! Как жаль!  
Give my best regards to... Пе-  
редайте привет...  
Good luck! Удачи вам!  
The same to you! Того же и  
вам!  
See you on Monday До  
понедельника.  
So long [sou ˈlɒŋ] Пока!

Интернациональные слова

army [ˈɑːmi]  
copy [ˈkɒpi] копия, экземпляр  
date [deɪt] дата  
dozen [ˈdɒzn] дюжина  
dollar [ˈdɒlə] доллар  
constitution [ˌkɒnstɪˈtjuːʃn]  
international [ˌɪntəˈnæʃənəl]  
minus [ˈmaɪnəs] минус  
plus [plʌs] плюс  
Olympic [o(ʊ)ˈlɪmpɪk]  
season [ˈsiːzn]

1. Количественные числительные

От 1 до 12:

one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve.

От 13 до 19 (суффикс 'teen' [tiːn]):

ˈthɪrˈtiːn, ˈfɔːrˈtiːn, ˈfɪfˈtiːn, ˈsɪksˈtiːn, ˈsevnˈtiːn, ˈeɪtˈtiːn, ˈnaɪnˈtiːn.

Десятки от 20 до 90 (суффикс 'ty' [ti]):

ˈtwenti, ˈθɜːti, ˈfɔːti, ˈfɪfti, ˈsɪksɪ, ˈsevnɪ, ˈeɪti, ˈnaɪnti.

Составные числительные:

21 — twenty-one; 22 — twenty-two и т. д.  
100 — one hundred [ˈhʌndrɪd]  
101 — one hundred and one  
1000 — one thousand [ˈθaʊzənd]  
1536 — one thousand five hundred and thirty-six.

Примечания:

1. Каждые три разряда в числительных отделяются запятой: 2,123; 1,367,235.
2. Десятичная дробь отделяется точкой от целого числа: 2.5 — two point five 'два и пять десятых'.
3. Числительные hundred, thousand, million не имеют окончания множественного числа -s и не употребляются с предлогом of:

five hundred people — 500 человек  
four thousand two hundred and six books — 4206 книг.

Как существительные они имеют такие окончания:

hundreds of books — сотни книг  
thousands of students — тысячи студентов  
millions of film-goers — миллионы зрителей  
dozens of times — десятки раз  
tens of concerts — десятки концертов



**Упражнение 12**  
Прочитайте.

210, 345, 567, 634, 789, 895, 960, 978, 999, 891, 647;  
586, 944, 5,453; 3,285, 1,156; 1,483, 2,389, 76,508;  
3,675,232; 575, 6.5; 325; 366; 393, 375

**Упражнение 13**  
Прочитайте примеры по образцу.

$20 + 2 = 22$  Twenty plus two is twenty-two  
 $50 - 7 = 43$  Fifty minus seven is forty-three

$678 + 32 = 710$ ;  $945 - 123 = 822$ ;  $519 + 12 = 531$ ;  
 $896 - 59 = 837$ ;  $243 + 75 = 318$ ;  $711 - 111 = 600$ ;  
 $988 + 80 = 1,068$

$13 < 30$  Thirteen is less than thirty.  
 $30 > 13$  Thirty is more than thirteen

$14 < 40$ ;  $15 < 50$ ;  $16 < 60$ ;  $17 < 70$ ;  $18 < 80$ ;  $19 < 90$   
 $40 > 14$ ;  $50 > 15$ ;  $60 > 16$ ;  $70 > 17$ ;  $80 > 18$ ;  $90 > 19$

**Упражнение 14**  
Переведите письменно.

150 страниц; 600 фильмов; 12 тыс. студентов; 8 млн. человек; 500 тыс. долларов; 200 музыкантов; 500 тыс. экземпляров; 15 млн. членов  
тысячи книг, сотни легенд, десятки фильмов, миллионы роз, сотни журналов, тысячи лиц, миллионы человек, десятки названий, сотни рисунков, десятки фактов, тысячи иностранцев, сотни туристов  
более 500 концертов, более 30 фестивалей, менее 300 страниц, не менее 20 полотен, более или менее

## 2. Порядковые числительные

Порядковые числительные образуются путем прибавления суффикса -th [θ] к количественным числительным:

the sixth; the seventh; the twentieth

Исключения:

the first (the 1st)	the fifth (the 5th)
the second (the 2nd)	the ninth (the 9th)
the third (the 3rd)	

The Names of the Days of the Week

ПОНЕДЕЛЬНИК	7	14	21	28	MONDAY
ВТОРНИК	1	8	15	22	TUESDAY
СРЕДА	2	9	16	23	WEDNESDAY
ЧЕТВЕРГ	3	10	17	24	THURSDAY
ПЯТНИЦА	4	11	18	25	FRIDAY
СУББОТА	5	12	19	26	SATURDAY
ВОСКРЕСЕНЬЕ	6	13	20	27	SUNDAY



# The Names of the Month

	ЯНВАРЬ JANUARY	ФЕВРАЛЬ FEBRUARY	МАРТ MARCH	АПРЕЛЬ APRIL	МАЙ MAY	ИЮНЬ JUNE	
ПН ВТ СР ЧТ ПТ СБ ВС							MON TUE WED THU FRI SAT SUN
	ИЮЛЬ JULY	АВГУСТ AUGUST	СЕНТЯБРЬ SEPTEMBER	ОКТЯБРЬ OCTOBER	НОЯБРЬ NOVEMBER	ДЕКАБРЬ DECEMBER	
ПН ВТ СР ЧТ ПТ СБ ВС							MON TUE WED THU FRI SAT SUN

## The Seasons of the Year

winter, spring, summer, autumn [ˈɔ:təm]

### Примечания:

1. С днями недели употребляется предлог *on*:  
on Monday, on Friday
2. С названиями месяцев — предлог *in*:  
in July, in September
3. С названиями времен года — предлог *in*:  
in winter, in summer

## THE NAMES OF SOVIET HOLIDAYS (THE RED-LETTER DAYS)

ЯНВАРЬ	ФЕВРАЛЬ	МАРТ	МАЙ	МАЙ	ОКТЯБРЬ	НОЯБРЬ
1	23	8	1	9	7	7

The New Year Day (the 1st of January)

The Soviet Army Day (the 23rd of February)

The International Women's Day (the 8th of March)

The May Day (The International Workers' Day) (the 1st of May)

The Victory Day (the 9th of May)

The Soviet Constitution Day (the 7th of October)

The Anniversary of the Great October Socialist Revolution (the 7th of November)





## HOLIDAY GREETINGS

A Happy New Year! (Поздравляю вас с Новым годом!)  
 Merry Christmas! (Веселого рождества!)  
 Many happy returns of the day! (Поздравляю с днем рождения!)  
 (= A Happy Birthday!)  
 I wish you the best of luck (happiness)! Желаю вам удачи (счастья).

### Упражнение 15

Составьте вопросы и ответы по образцу.

When is your mother's birthday?  
 My mother's birthday is on the 7th of July.

1) your birthday. 2) the birthday of the other members of your family. 3) Pushkin — 6.VI. 4) Leo Tolstoy — 9.IX. 5) Gogol — 1.IV.

### Примечание:

Годы читаются следующим образом:  
 1983 — nineteen eighty-three.

Обратите внимание на то, что слово «год» опускается; с годами употребляется предлог **in**:  
 в 1901 году — **in** nineteen o [ou] one; в 1900 году — **in** nineteen hundred.

### Упражнение 16

Прочитайте даты.

1) 1799 г., 1812 г., 1837 г., 1781 г., 1880 г., 1904 г., 1700 г., в 1900 г., в 1924 г., в 1914 г., в 1984 г.  
 2) в XX веке, в XIX веке, в XVIII веке, в XVII веке  
 3) 7.XI.1917 г.; 22.VII.1941 г.; 9.V.1945 г.; 12.IV.1957 г.; 23.VI.1973 г.; 31.XII.1980 г.; 25.I.1988 г.  
 4) по понедельникам и пятницам; в четверг 1.XII, во вторник 6.VII, в среду 2.VI, по субботам

### Упражнение 17

а) Ответьте на вопросы по образцу.

How old is your grandmother? — She is 70 (years old).

1. How old are you? 2. How old is your Master? (about 50) 3. How old is your friend? 4. How old is your institute? 5. How old is the Tretyakov Picture Gallery? (over 100) 6. How old is Moscow? (about 900) 7. How old is Kiev? (over 1000)

б) Задайте такие же вопросы к рисункам и ответьте на них.





### Упражнение 18

Составь

по

How many students are there in your institute?  
There are 500 students in our institute

pages — in this book; members — in your family; sportsmen — in your group; film studios — in the USSR (39); books — in your library; musicians — in a symphony orchestra; actors — at the Art Theatre; singers — at the Bolshoy Opera Theatre (more than ...)

### Упражнение 19

Ответьте на вопросы.

1. How many people are there in Moscow? 2. What is today's date? 3. When is your next English lesson? 4. When is the next International Students' Festival? 5. When are the next Olympic Games? 6. When is the next International Film Festival in Moscow? In Tashkent?

### Conversation

#### Question

— 'How do you do, Miss Smith?  
— I am so glad to see you!  
'How are you?  
And how is your mother?  
By the way, this week is my birthday!  
On Friday, the 21st of April.  
'Thank you, dear Miss Smith.  
I'm twenty (years old). Please come to my birthday party on Friday night.  
Oh well. Take care. Give my best regards to your mother.  
'See you on Monday at the institute.

#### Answer

-- 'How do you do, Mr. Brown!  
— 'So am I.  
— Very well, thanks.  
— She is all right now, thank you.  
— Oh, really? When?  
— I wish you many happy returns.  
— How old are you now?  
— Thank you, but I'm busy on Friday night. I'm very sorry!  
— Thank you, I will.  
— Thanks, the same to you! So long!

### Упражнение 20

Переведите письменно

1. Здравствуйте, м-р Грин! Как вы поживаете? — Очень хорошо, спасибо. 2. Сегодня мой день рождения. — В самом деле? Поздравляю! Сколько лет вам (исполняется) сегодня? — Сегодня мне (исполняется) 19. 3. Я рад вас видеть. — Я тоже. 4. Передайте привет вашему отцу! 5. Поздравляю вас с праздником! Желаю вам счастья! — Спасибо. Того же и вам. 6. До встречи в четверг! — Пока! 7. Приходите ко мне на день рождения в субботу. — Спасибо, но я занят в субботу. — Как жаль! 8. Какое сегодня число? — Сегодня 1-е сентября 1989 года. 9. В нашей библиотеке имеются сотни журналов на иностранных языках. 10. Когда твой день рождения? — 15-го мая. Мне исполнится 20 лет. 11. Когда состоятся очередные Олимпийские игры? — Через четыре года. 12. Сколько страниц в этой книге? — Больше 300.



## Словарь

bathroom ['bɑ:θrʌm] ванная  
комната  
breakfast ['brekfəst] завтрак  
convenience [kən'vi:njəns] удоб-  
ство  
hope [hoʊp] надежда  
lunch [lʌntʃ] второй завтрак  
(обед)  
most [moʊst] большинство  
potatoes [pə'teɪtəʊz] карто-  
фель  
question ['kwɛstʃən] вопрос  
running water ['rʌnɪŋ wɔ:tə] водопровод  
sense of humour ['sens əv 'hju:m-  
ə] чувство юмора  
story-teller ['stɔ:ri,telə] рас-  
сказчик  
suburb ['sʌbə:b] пригород  
suburban [sə'bə:bən] приго-  
родный  
supper ['sʌpə] ужин

taste [teɪst] вкус  
tulip ['tju:lɪp] тюльпан  
vegetables ['vedʒətəblz] овощи  
work of art ['wɜ:k əv 'ɑ:t] про-  
изведение искусства

marble ['mɑ:bl] мраморный  
natural ['nætʃrəl] естествен-  
ный, врожденный  
wonderful ['wʌndəfʊl] чудес-  
ный  
which of you ['wɪtʃ əv ju:] кто  
из вас

(not) far from жить (не)да-  
леко от  
including [ɪn'klʊdɪŋ] включая  
I think [aɪ 'θɪŋk] я думаю,  
по-моему

they say [ðeɪ 'seɪ] that говорят,  
что  
it is not true [tru:] это неправда  
too much слишком много  
and so on и так далее  
also ['ɔ:lsəʊ] тоже, также

## Интернациональные слова

career [kə'riə]  
chance [tʃa:ns]  
cottage ['kɒtɪdʒ]  
electricity [ɪlek'trɪsɪti]  
fantasy ['fæntəsi]  
gas [gæs]  
garage ['gærɑ:ʒ]  
humour ['hju:mə]  
line [laɪn]  
practical ['præktɪkl]  
sculpture ['skʌlptʃə]  
tomatoes [tə'mɑ:təʊz]

Глагол *to have* 'иметь'

1	I have	— у меня есть (я имею)	we have	у нас есть
2	you have	— у тебя есть	you have	у вас есть
3	he she it	has — у него есть — у нее есть	they have	у них есть

Глагол *to have* в сочетании с некоторыми существительными утрачивает значе-  
ние принадлежности:

to have breakfast — завтракать  
to have lunch — обедать (днем)  
to have dinner — обедать (вечером)

to have supper — ужинать  
to have a good time — хорошо прово-  
дить время

Сочетание глагола *to have* с существительными типа *a look, a talk, a walk* и др.  
означает однократное действие:

to have a talk — поговорить  
to have a walk — погулять

to have a rest — отдохнуть  
to have a look — взглянуть

С глаголом *to have* употребляется отрицание **no**, которое стоит перед существи-  
тельным **вместо** артикля:

I have no time. She has no money.

Перед словами **much, many, little, a little, a few, any** и числительными употреб-  
ляется отрицание **not**:

I have *not* (*haven't*) much time.  
He has *not* (*hasn't*) any time.

У меня немного времени.  
У него нет времени.

В разговорной речи *have* в значении обладания часто заменяется оборотом  
**have got**: Have you got a car?



### Вопросы:

'Have you a piano? — Yes, I have.  
No, I have not

'Have you a piano, or a violin? — I have a violin

How [hau] 'many 'classes have you to-day? — I have three classes today

'Who [hu:] has a 'new guitar? — I have. (He has.)

### Текст

#### OUR HOUSE

Many families in Moscow have flats in the city, but most people also have their own little houses in the suburbs. We too have a little cottage in a Moscow suburb. Like most Russian suburban houses it has only one floor. There are six rooms in the house including the kitchen. We have a dining-room, a sitting-room, two bedrooms and a hall. We have no bathroom and no telephone in the summer cottage, but we have some other conveniences, including gas, electricity and running water. The furniture in the house is simple and modest. My parents' bedroom is rather cosy, but I think they have too much furniture in it. We have breakfast in the kitchen, but we have dinner and supper in the dining-room.

#### Упражнение 21

Прочитайте текст в 3-м лице  
и задайте 5 вопросов к тексту.

#### MY FRIEND'S STORY ABOUT HIS COUNTRY HOUSE

I have a country house not far from Moscow. I have a two-floor cottage and a large garden around it. In front of the house I have a lot of flowers such as roses, tulips and so on. At the back of the house I have some fruit-trees including apple-trees and cherry-trees. I also have a small vegetable garden where I have a few beds of potatoes, tomatoes and so on. At the side of the house I have a garage, because I have a car. My summer cottage is very nice.

There are two bedrooms, two bathrooms, a living-room, a study and a kitchen in my house. I work in Moscow. I go to Moscow five days a week.



### Упражнение 22

Возразите, как показано на образце.

It is not true, he has no ...

### JOHN'S FANTASIES

I have an art studio in the centre of the city. I have many works of art in it. There are a few canvases of old masters on the walls. I have some sculptures and marble busts in the studio. I have a collection of albums and books on art. I have a natural talent for painting. I have experienced professors. They have great hopes for my career. They say that I have a chance to be a good painter some day, because I have a good taste and a wonderful sense of line and colour. I have a lot of friends because I am a brilliant story-teller and I have a good sense of humour.

### Упражнение 23

Ответьте на вопросы и расскажите о своем загородном доме.

1. Have you (got) a suburban house of your own? 2. Is it far from the city? 3. Is there any garden around your house? 4. What flowers and fruit-trees have you in it? 5. What vegetables are there in your kitchen-garden? 6. What modern conveniences have you in your summer cottage? 7. Which of you has (got) a car?

### Упражнение 24

Переведите письменно.

- а) 1. У меня есть новая пластинка. 2. У нас много работы в апреле. 3. У Браунов слишком много мебели в их загородном доме. 4. У студентов нашего факультета мало экзаменов в январе, но у нас много экзаменов в июне. 5. У них много вопросов. 6. У большинства студентов нашей группы много общественной работы.
- б) 1. Я завтракаю дома. 2. Джон обедает в институте. 3. Мы хорошо проводим время на даче летом.
- в) 1. У этих детей нет родителей. 2. У нас нет вопросов. 3. У нашего фильма нет названия. 4. У молодого режиссера нет опыта. 5. У этого бедного художника нет денег на холст и краски. 6. У него нет надежды быть хорошим музыкантом. 7. У автора портрета нет вкуса. У него нет чувства линии и цвета. 8. У нас нет англо-русского словаря.
- г) 1. У вас много или мало общественной работы? 2. У вашего брата много или мало экзаменов в январе? 3. У вас есть какой-нибудь практический опыт в вашей профессии? 4. Сколько у вас времени на эту работу? 5. Какие у вас вопросы к (to) преподавателю? 6. Сколько у них музыкантов в оркестре? — Около 30.



## УРОК 15

### Сочетания с глаголом *to be*

Такие сочетания могут соответствовать русским сочетаниям с глаголом *быть* или просто глаголам (см. правый столбец):

to be hungry быть голодным  
to be ready быть готовым  
to be busy (with) быть занятым  
to be free быть свободным  
to be well быть здоровым  
to be ill быть больным  
to be pleased [pli:zd] (with) быть довольным  
to be sure [ʃuə] (of) быть уверенным  
to be married быть замужем (женатым)  
to be like быть похожим  
to be right быть правым  
to be wrong [rɔŋ] быть неправым  
to be lazy ['leɪzi] быть ленивым

to be a success [sək'ses] (with the public) иметь успех у публики  
to be angry (with) сердиться (на)  
to be afraid (of) бояться  
to be glad радоваться  
to be late (for) опаздывать (на, к)  
to be proud [praʊd] (of) гордиться  
to be 'absent отсутствовать  
to be 'present присутствовать  
to be sur'prised (at) удивляться  
to be tired [taɪəd] (of) уставать  
to be over заканчиваться (истекать)  
to be sorry (for) сожалеть, жалеть  
to be fond (of) любить (постоянно), быть привязанным

### Словарь

to like нравиться, любить  
to love любить  
to be on at the cinema идти (о фильме) в кинотеатре

rather complicated довольно сложный

### Текст

### MY FAVOURITE DIRECTOR

There are many Soviet film-directors that I am fond of. But Nikita Mikhalkov is my favourite at the moment. I am always glad to see his new productions, because I am sure that every picture of his is great. Most of his films are a success. But I am not surprised when I see a person who is not fond of his art, because I am afraid that some of his films are rather complicated. I am sorry that few of his films are on at our cinemas now. But I am proud that the students of our institute have a chance to see all his films in colour on the wide screen.

### Упражнение 25

Ответьте на вопросы по образцам.

Yes, of course, { I am. he is. they are.	No, { I am he is they are } not, I am afraid.
--	---

- a) 1. Are all the students present at the lesson today?  
2. Are you all ready for the lesson? 3. Are you free on Wednesday? 4. Are you glad to see your teacher today? 5. Is your master pleased with you? 6. Are you fond of classical music? 7. Are your parents fond of art?



8. Are you busy on Wednesday? 9. Is the lesson over? 10. Are you tired? 11. Are you sorry when the lesson is over? 12. Are you well today? 13. Is your mother well too? 14. Are you hungry?

- 6) 1. When are you free this week? 2. Why are you fond of pop music? 3. Why are you busy on Friday? 4. Why is your friend often late for the lessons? 5. When are your lessons over on Thursday? 6. Why are some of your friends absent today?

#### Упражнение 26

Переведите письменно.

- a) 1. Я рад видеть вас. 2. Боюсь, что вы устали. 3. Я уверен, что вы готовы к уроку. 4. Он отсутствует сегодня, потому что он болен. 5. Как вы поживаете? — Спасибо, хорошо. 6. Я не похож на маму. 7. Они гордятся своими детьми. 8. Этот студент опаздывает на занятия, потому что он ленив. 9. Мы свободны во вторник. 10. Я не боюсь экзамена, потому что я готов к нему. 11. Мне жаль вас. 12. Вы сердитесь на меня?

Why { **aren't you** } fond of jazz music?  
          { **isn't he** }

- 6) 1. Почему вы не любите абстрактную живопись? 2. Почему вы не рады видеть меня? 3. Почему вы не боитесь экзамена? 4. Почему вы не готовы к уроку? 5. Почему ваш мастер недоволен вами? 6. Почему ваш друг не уверен в вас? 7. Почему вы неженаты? 8. Почему вы не удивляетесь моему вопросу?

#### Упражнение 27

Закончите высказывания по образцу.

He is fond of ... (to read). — He is fond of reading.\*

1. Jane is fond of (to play the piano). 2. I am tired of (to write). 3. Jack is afraid of (to be late). 4. I am fond of (to be at home). 5. Helen is afraid of (to play on the stage). 6. My friends and I are fond of (to see films). 7. Are you tired of (to stand)? 8. I am sorry for (to come late). 9. He is fond of (to make films).

#### Упражнение 28

Расскажите о каком-нибудь режиссере, актере, художнике, музыканте и т. д., используя слова и выражения.

- |                          |              |                |
|--------------------------|--------------|----------------|
| a) I think that          | progressive  | expressive     |
| They say that            | experienced  | brilliant      |
| I am sure that           | optimistic   | serious        |
| I am fond of his         | poetic       | popular        |
| art because              | charming     | pleasant       |
|                          |              | fresh          |
| 6) I am afraid that      | depressing   | rather trivial |
| I am sorry to say        | conservative | rather banal   |
| I am not surprised       | strange      | rather cynical |
| I am not fond of his art |              |                |
| because                  | empty        | too primitive  |
|                          | sentimental  | too abstract   |

\* После предлога неопределенная форма глагола заменяется -ing-формой.



## РАБОТА НАД ТЕМОЙ И ЛЕКСИКОЙ

### Словообразование

#### Суффиксы прилагательных *-ful, -less, -y*

<b>-full</b>	beautiful 'прекрасный', wonderful 'чудесный', colourful 'красочный'
<b>-less</b>	friendless 'без друзей', endless 'бесконечный'
<b>-y</b>	rosy 'розовый', cloudy 'облачный', sunny 'солнечный'

#### Упражнение 29

Образуйте прилагательные и переведите их.

<b>-ful</b>	fruit, tact, master, success, taste, wish, right
<b>-less</b>	taste, hope, fruit, voice, face, expression, life, time, tact
<b>-y</b>	noise, luck, curl, dream, hair, taste, fun
<b>-ive</b>	attract, instruct, express, impress, act, pass, object, subject
<b>-ous</b>	harmony, humour, nerve, fame

#### Упражнение 30

Переведите.

regular features of the face, a thick beard, a man of thirty, a double chin, a pretty face, the main feature of his character, spiritual look, fashionable trousers, thick eye-glasses, square shoulders, a plump figure, full lips, high cheek-bones, a grey-haired woman, a nice hair-dress, a fashionable hair-cut, a kind smile, a good-natured person, shocking manners

#### Упражнение 31

Переведите письменно.

- привлекательная внешность, стройная фигура, приятный голос, свежие розовые щеки, широкие плечи, высокий и красивый мужчина, широкий и умный лоб, элегантное модное платье, вьющиеся волосы, длинные ресницы, белые зубы, длинные прямые волосы, выразительный рот, добрый и спокойный взгляд, прямой нос, длинные музыкальные пальцы, поэтическая натура
- некрасивое лицо, большие уши, циничная улыбка, безвкусное платье, пустой взгляд, плоский нос, двойной подбородок, толстые очки, жидкие волосы, смешной короткий нос, нервные манеры, банальная внешность, тонкие губы, короткие ноги, новая одежда, комическая фигура, гордый взгляд

#### Словарь

attractive [ə'træktɪv] привлека-  
тельный  
clever ['kleɪvə] умный  
curly ['kɜ:li] кудрявый, вью-  
щийся  
dreamy ['dri:mi] мечтательный  
fashionable ['fæʃənəbl] мод-  
ный  
golden ['gouldən] золотистый  
good-looking ['gud 'lu:kɪŋ] сим-  
патичный  
hard [hɑ:d] 1. твердый 2. труд-  
ный  
kind [kaɪnd] добрый  
pleasant ['pleznt] приятный

plump [plʌmp] полный  
quiet ['kwaɪət] спокойный  
slim [slɪm] стройный  
soft [sɒft] мягкий  
spiritual ['spɪrɪtʃuəl] духовный  
straight [streɪt] прямой  
ugly ['ʌgli] некрасивый, урод-  
ливый  
well-dressed ['wel'drest] хоро-  
шо одетый

#### Интернациональные слова

blond [blɒnd] \  
colouring ['kʌlərɪŋ] колорит

double ['dʌbl] двойной  
elegant ['elɪɡənt]  
farmer ['fɑ:mə]  
form [fɔ:m]  
harmony ['hɑ:məni]  
ideal [aɪ'diəl] идеал  
idyll ['aɪdl] идиллия  
intellectual [ɪn'telɪktʃuəl]  
lyrical ['lɪrɪkəl]  
manner ['mænə] манера  
nature ['neɪtʃə] натура, при-  
рода  
person ['pɜ:sn] человек, лицо  
regular ['regjʊlə] правильный



Features ['fi:tʃəz] of the face  
Черты лица

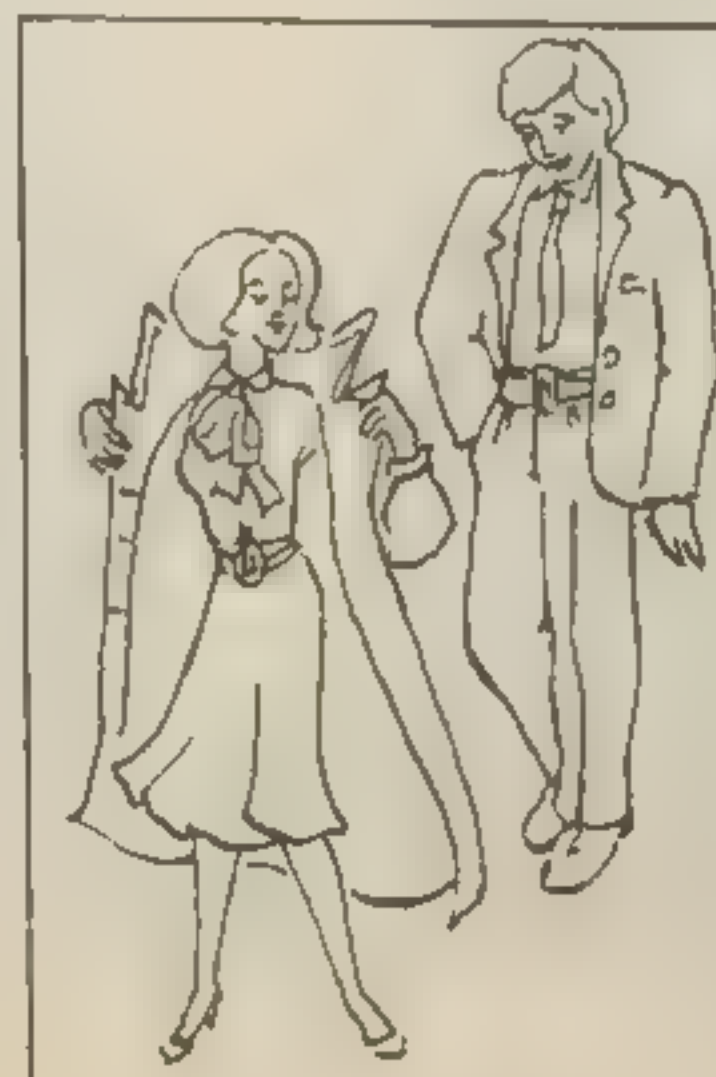
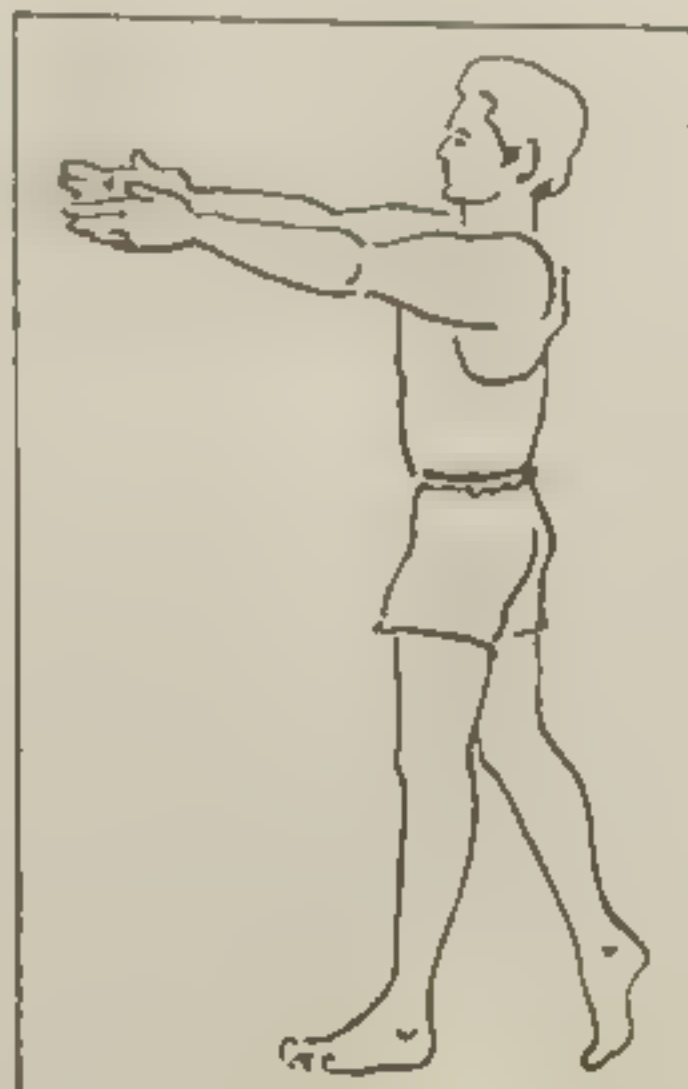
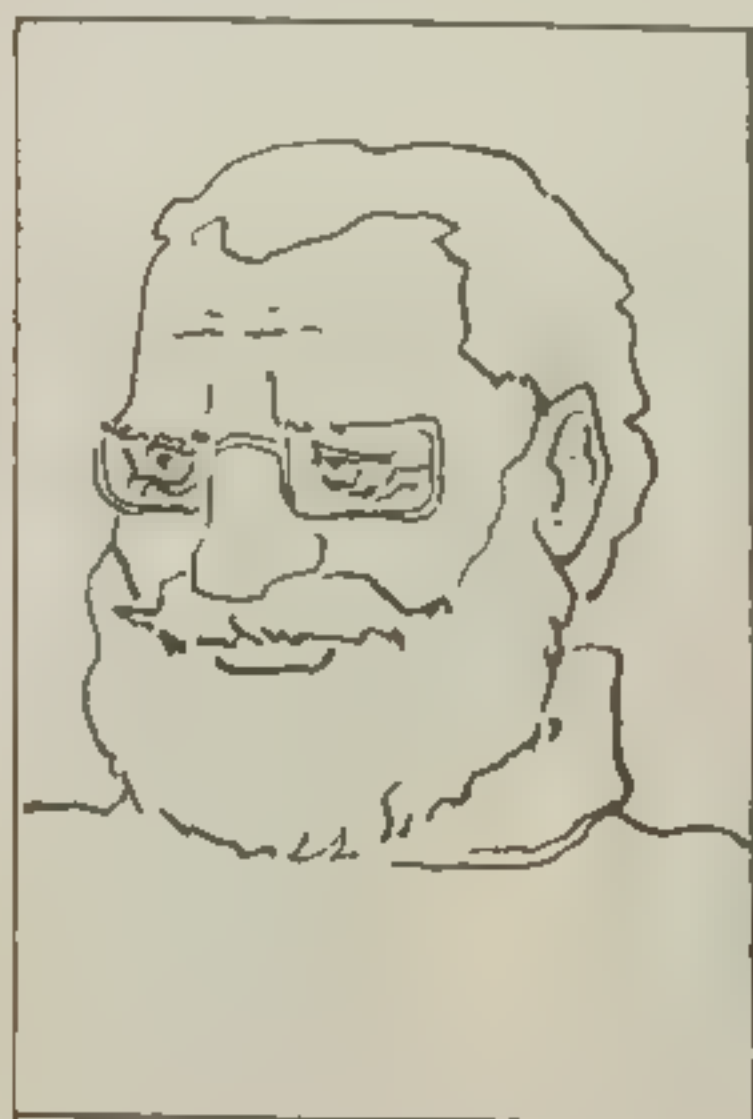
appearance [ə'piəriəns] внеш-  
ность  
beard [biəd] борода  
cheeks [tʃi:ks] щеки  
cheek-bones скулы  
chin [tʃin] подбородок  
eyes [aiz] глаза  
eye-glasses ['aigləsɪz] очки  
eyelashes ['aɪləʃɪz] ресницы  
eyebrows ['aɪbraʊz] брови  
forehead ['fɔ:ɪd] лоб  
lips [lɪps] губы  
look [lʊk] взгляд  
mouth [maʊθ] рот  
nose [nəʊz] нос  
smile [smaɪl] улыбка  
teeth [ti:θ] зубы

Parts of the body ['bɒdi]  
Части тела

arm [ɑ:m] рука (до кисти)  
back [bæk] спина  
breast [brest] грудь  
ears [iəz] уши  
foot (feet) [fʊt; fi:t] нога, ноги  
(ступни)  
finger ['fɪŋgə] палец (на руке)  
figure ['fɪgə] фигура  
knee [ni:] колено  
hair [heə] волосы  
head [hed] голова  
leg [leg] нога (до ступни)  
neck [nek] шея  
shoulder ['ʃəʊldə] плечо  
throat [θrəʊt] горло  
waist [weɪst] талия

Clothes [klaʊðz] — Одежда

belt [belt] пояс  
blouse [blaʊz] блузка  
coat [kəʊt] пальто, пиджак  
shoes {ʃu:z} туфли  
skirt [skɜ:t] юбка  
shirt [ʃɜ:t] сорочка  
suit [su:t] костюм  
tie [taɪ] галстук  
trousers ['traʊnzəz] брюки  
to have ... on быть одетым в



Текст

TWO GROUP PORTRAITS

- a) You see a reproduction of Gainsborough's famous double portrait. The name of this picture is "The Morning Walk". John Gainsborough is a world-known English artist of the 18th century. His name is familiar to all art-lovers. He is famous for his brilliant sense of composition, harmony and form. In the foreground of the picture you see a pretty slim young woman of about 25 and an elegant young man. The woman has a very fashionable long dress on, her face is attractive. She has dreamy blue eyes, and thick, curly golden hair. As for the man, he is tall and handsome, the features of his face are pleasant and expressive. His eyes are dark, his look is proud, his mouth is rather large, his nose is straight, and he has a classical strong figure. I am sure that the young people are happy because they are young, they are in love, because the day is fine, and life is beautiful. It is an idyllic scene in a romantic landscape. Thanks to the soft colour treatment the picture has a lyrical and poetic atmosphere.





*T. Gainsborough. Family idyll*

- 6) In the picture "American Gothic" of 1930 by the American painter Grant Wood we see a man and a woman. They are husband and wife. They are poor farmers. The man's face is thin, long and old, he has a thin long mouth and serious eyes. He has a simple coat and a white shirt on. His wife is like her husband — she also has a long face, a thin mouth. Her blue eyes are expressionless. Her hair is straight and blond. She has a rather simple clean dress on. She is not good-looking and her husband is not handsome. There are no emotions in their faces. There is no charm about them. In the background of the picture we see a simple farmer's house. It is a symbol of a primitive, hard life. The atmosphere of the picture is sad and depressing because these people have no ideals, no spiritual life, no illusions.



Grant Wood. American gothic



### Упражнение 32

Заполните пропуски артиклями, где необходимо.

### "GIRL IN THE SUNLIGHT" BY SEROV



Valentin Serov. Girl in the sunlight

This is ... picture by ... Valentin Serov. ... name of ... picture is "... Girl in ... Sunlight". This is ... portrait of ... Serov's daughter. We see ... young girl in ... foreground of ... picture. She is ... charming young girl of about twenty. She has ... long curly hair and ... round fresh face. ... features of ... her face are pleasant. ... expression of ... her face is serious. She has ... dreamy and quiet eyes. She has ... dark skirt and ... simple white blouse on. There is ... wide belt on ... her waist I think that ... girl is good-natured and modest. This is ... main feature of ... girl's character. We see ... girl against ... green summer landscape. Thanks to ... soft colouring there is ... impression of ... poetry and ... charm about ... figure of ... girl.



### Упражнение 33

Прочитайте описание репродукции, переводя слова, данные в скобках

## CHILDREN'S PORTRAIT

The name of the picture by Zinaida Serebriakova is («Завтрак»). In the picture we see two boys and one girl. They are (братья) and (сестра). They (похожи на свою мать). They have big (темные глаза) and (свежие, розовые, приятные лица). The children's (волосы) is (кудрявые, мягкие и густые), their (брови) are (тонкие). I think that their (лица) are (слишком) serious. The boy in the background has (мечтательные глаза) and long (ресницы). He has a glass in his (рука). These children are very (симпатичные). They have grey (простая одежда) on. On the table there are some tea-things. We see only their mother's (рука), but she is not in the picture. The composition of the picture is rather original and (выразительна). It has the atmosphere of a (приятной, спокойной) everyday life. (По-моему) this is one of the best pictures of the artist.



Zinaida Serebriakova Breakfast

### Упражнение 34

Переведите письменно.

### Упражнение 35

Опишите репродукции на с. 154.

Мой отец — архитектор. Он очень талантливый архитектор. Ему 47 лет. Его полное имя Джозеф Смит. Он довольно красивый мужчина. У него густые темные волосы, прямой нос и серые глаза. У него небольшая бородка. Он носит очки. Его хобби — спорт. Моя мать — врач. Ей 40 лет. По-моему, она очень привлекательная женщина. Она высокая блондинка с большими голубыми глазами. У нее хороший и добрый характер. Что же касается меня, то я не похож на своих родителей. По-моему, я похож на своего деда. Мои родители очень занятые люди, у них слишком много работы.



# 4

## Произношение

Чтение гласных перед *-re* . . . . . 77

## Грамматика

Урок 16. 1. Обозначение времени . . . . .	78
2. Предлоги времени . . . . .	79
Урок 17. Простое настоящее время . . . . .	81
Урок 18. Инфинитив глагола с частицей <i>to</i> . . . . .	84
Урок 19. Глаголы <i>to do, to make, to teach, to study, to learn</i> . . . . .	85
Урок 20. Наречия меры и степени . . . . .	87
Урок 21. Простое настоящее время. Специальные вопросы . . . . .	88
Урок 22. Вопросы к подлежащему и его определению . . . . .	93
Урок 23. Объективный падеж личных местоимений . . . . .	94
Урок 24. Повелительное наклонение глагола . . . . .	97
Урок 25. Безличные предложения . . . . .	98

## Работа над лексикой и темой

### Словообразование

1. Суффиксы глаголов <i>-ize/-ise, -ate</i> . . . . .	100
2. Суффикс наречий <i>-ly</i> . . . . .	100
3. Употребление слова в функции разных частей речи . . . . .	100
Тема: <i>Films</i>	
Текст: <i>The Great Waltz</i> . . . . .	102

## Чтение гласных перед *-re*

a	[ɛə]	bare, rare, dare, 'careful, 'parents
e	[ɪə]	here, mere, sphere
i	[aɪə]	tire, hire, fire, 'satire, 'empire
o	[ɔ]	more, shore, be'fore, ig'nore, re'store
u	[juə]	pure, cure, en'dure

### Упражнение 1

Прочитайте.

[ə: — aɪə]	[ə: — ɪə]	[ɑ: — ɛə]
fir — fire	her — here	bar — bare
sir — sire	nerve — mere	card — cared
bird — tired	'person — sere	start — stared
dirty — en'quire	'dertain — sphere	large — glare
[ə: — juə]	[ɔ: — ə:]	
fur — fury	walk — work	
purple — pure	warm — worm	
curse — cure	ward — word	
burn — en'dure	war — worse	
[ə: — ɪə]	[i: — ɪə]	
learn — dear	green — beer	
earth — clear	week — ,engi'neer	
re'hearse — hear	deep — deer	
search — fear	sneeze — sneer	

### Упражнение 2

Прочитайте.

[s]	[z]	[ɪz]
he asks	it begins	he teaches
he writes	she reads	he stages
she paints	he studies	she dances
it stops	she listens	he composes



he makes  
he speaks  
she forgets  
she wants  
he meets  
it looks

it opens  
he knows  
he lives  
it shows  
she understands  
he leaves

he practises  
it produces  
he washes  
she discusses  
she watches  
he switches

## УРОК 16

### Словарь

alarm-clock [ə'lɑ:mklɒk] будильник  
break [breɪk] перерыв  
day off [deɪ'ɒf] выходной день  
half [haɪf] половина  
hour [aʊə] час  
quarter ['kwɔ:tə] четверть  
rehearsal [rɪ'hɜ:səl] репетиция  
subject [sʌbdʒɪkt] предмет  
time-table ['taɪm,teɪbl] расписание  
watch [wɒtʃ] часы  
weekday ['wi:kdeɪ] будний день  
war [wɔ:] война

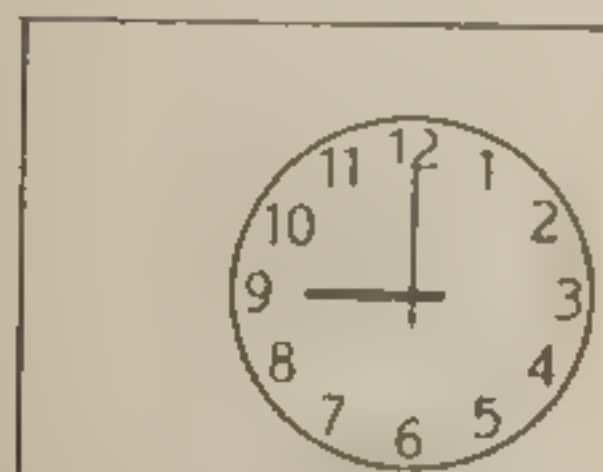
almost ['ɔ:lməʊst] почти  
our time is up наше время истекло  
even [i:vən] даже  
of course [əv'kɔ:s] конечно  
Good morning. Доброе утро.  
Good afternoon. Добрый день.  
Good evening. Добрый вечер.  
Good night. Спокойной ночи.

### Интернациональные слова

culture ['kʌltʃə]  
diction ['dɪkʃən]  
lecture ['lektʃə]  
literature ['lɪt(ə)rɪtʃə]  
minute ['mɪnɪt]  
moment ['məʊmənt]  
physical ['fɪzɪkəl]  
second ['sekənd] секунда  
seminar ['seminə]  
static ['stætɪk]

### 1. Обозначение времени

What time is it? Который час?



It is 9 o'clock.



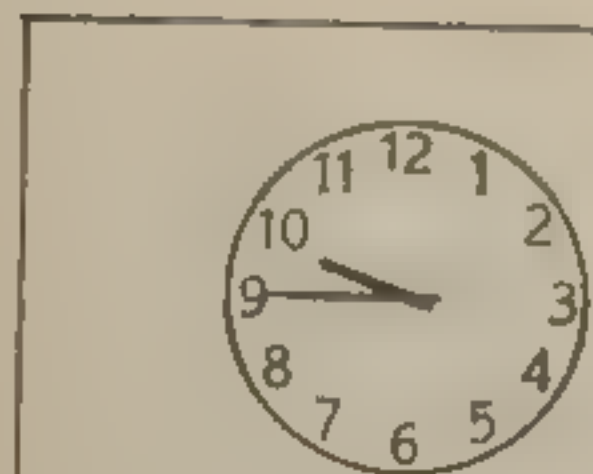
It is 5 (minutes ['mɪnɪts]) past 9.



It is a quarter ['kwɔ:tə] past nine.



It is half past nine.



It is a quarter to ten.



It is 5 (minutes) to 10.



This is an alarm-clock.



This is a watch.

half an hour ['hɑ:f ən 'aʊə] полчаса  
an hour and a half полтора часа  
a quarter of an hour четверть часа



Слово **hour** обозначает час как меру времени (60 минут):

for 5 hours в течение 5 часов

Словосочетание **o'clock** употребляется только для обозначения времени по циферблату на часах:

It is five (o'clock). Ср.: It is ten (minutes) past five.

### Упражнение 3

Прочитайте и переведите.

1. It is a quarter past three. 2. It is half past five. 3. It is a quarter to six. 4. It is eleven o'clock. 5. It is ten to four. 6. It is twenty (minutes) to six. 7. It is ten (minutes) to ten. 8. It is a quarter past seven. 9. It is twenty-five to twelve.

### Упражнение 4

Назовите время.

- a) 1. It is ... o'clock: 3, 7, 11, 5  
2. It is half past ...: 9.30; 7.30; 2.30; 4.30  
3. It is a quarter past ...: 12.15; 10.45; 5.15; 7.45  
It is a quarter to ...  
б) 7.00; 5.30; 6.25; 11.45; 7.15; 10.40; 2.55; 7.50; 9.10; 12.30

### Упражнение 5

Ответьте на вопросы:

1. Have you a watch? 2. What kind of watch have you? 3. Have you an alarm-clock? 4. Where is your alarm-clock? 5. What time is it now? 6. How many minutes are there in an hour? 7. How many hours are there in a day? 8. How many quarters are there in an hour? 9. How many minutes are there in half an hour? 10. How many minutes are there in a quarter of an hour?

## 2. Предлоги времени

at 5 o'clock  
half past 5  
a quarter to six  
this time  
that moment  
dinner time  
night

on Monday  
Sunday  
a cold day  
this summer day  
the 1st of May  
the 23rd of February  
weekdays  
working days  
the day off

in 1988  
winter  
summer  
spring  
autumn  
the morning  
the daytime  
the evening  
the afternoon

before the lesson до (перед) уроком  
after the lesson после урока  
in time вовремя  
for two weeks в течение двух недель  
during the war во время войны  
from 5 o'clock till 7 o'clock с 5 часов до 7 часов



## Текст

9.15—10.50	Foreign Language	12.35—13.15	Lunch break
11.00—12.35	Literature (lecture)	13.15—14.50	Acting
		15.00—16.35	Stage-movement

## OUR TIME-TABLE

We are first-year students of the Actors' Department. We are busy for 8 or 10 hours almost every day, because we have rehearsals in the afternoon after classes, even on our days off. Our time-table is rather convenient. We have theoretical subjects in the morning and special subjects after the lunch break. Our classes are over at half past four, but on Fridays we have lectures till 7 o'clock in the evening.

**Упражнение 6**  
*Переведите письменно.*

- а) утром, вечером, в среду, в это время, летом, на этот раз, в выходные дни, в половине восьмого, в 1992 году, 12-го июня, вовремя, с утра до ночи, в следующий раз, после собрания, в холодный зимний день, на прошлой неделе, 1-го января, в этот день, в этот момент
- б) даже зимой, почти вовремя, даже во время войны, почти в течение получаса, даже ночью, почти каждый четверг, даже перед экзаменом, почти каждый раз, даже в будние дни, даже в праздники

**Упражнение 7**  
*Заполните пропуски предложениями времени.*

1. John has a music lesson ... 10 o'clock ... 12 o'clock ... almost every morning. 2. My birthday is ... the 22nd of January and my mother's birthday is ... August. 3. I am very busy ... weekdays. 4. I have dinner ... 2.30. 5. We have no classes ... the evening. 6. We have a film show ... 13.15, it is over ... 3 o'clock. 7. Even ... Saturday they have a rehearsal ... 2 o'clock ... 5 o'clock ... the afternoon. 8. I like this country-place ... all seasons, even ... autumn.

**Упражнение 8**  
*Ответьте на вопросы.*

1. On what days have you English? 2. How many times a week have you lectures on Literature? 3. How many classes have you on Monday? 4. Is Monday your hard day at the Institute? Why? 5. When are your classes over on Saturday? 6. Have you any days off? 7. Is your time-table good? 8. When is your lunch break? 9. What special subjects have you? When? 10. When are your winter and summer holidays? 11. When is your school year over? 12. How many examinations have you in spring?

**Упражнение 9**  
*Расскажите о своем расписании занятий на неделю.*



# УРОК 17

## Словарь

to begin [bi'gin] начинать  
to come [kam] приходить  
to draw [drɔ:] рисовать  
to go to see навещать  
to go sketching ['sketʃɪŋ] ходить на этюды  
to give [gɪv] давать  
to know [nu:] знать  
to look at [luk] смотреть на  
to listen to ['lɪsn] слушать  
to pass an exam сдать экзамен  
to take an exam сдавать экзамен  
to take place [pleɪs] происходить  
to take part (in) принимать участие (в)

to remember [rɪ'membə] помнить  
to rehearse [rɪ'hæ:s] репетировать  
to study ['stʌdi] учить(ся)  
to talk [tɔ:k] говорить, беседовать  
to understand [ˌʌndə'stænd] понимать  
to want [wɒnt] хотеть  
to work hard [hɑ:d] работать усердно (много)  
attentively [ə'tentɪvli] внимательно  
at all [ət 'ɔ:l] совсем (не)

ever ['evə] когда-либо  
in general [ɪ'dʒenərəl] вообще  
news [nju:z] новости  
so [soʊ] так  
without [wɪ'daʊt] без

## Интернациональные слова

active ['æktɪv]  
discussion [dɪ'skʌʃən]  
Holland ['hɒlənd]  
jazz [dʒæz]  
passage ['pæsɪdʒ]  
sonata [sə'nɑ:tə]  
pop music  
theoretical [θɪə'retɪkəl]

## Простое настоящее время

Простое настоящее время употребляется для выражения регулярно повторяющегося действия. Оно не связывает действия с конкретным моментом и не указывает на характер протекания действия.

С простым настоящим временем часто употребляются наречия неопределенного времени, которые показывают повторяемость действия:

always — всегда  
often — часто  
never — никогда  
sometimes — иногда  
seldom — редко  
usually — обычно

Эти наречия, как правило, стоят перед смысловым глаголом:

They *often* read English books.  
They don't *often* read English books.  
Do they *often* read English books?

## to draw 'рисовать'

I draw.	I do not draw.	'Do I draw?	— Yes, I do. (No, I don't)
You draw.	You do not draw.	'Do you draw?	— Yes, you do. (No, you don't).
He } draws.	He } does not draw.	'Does he draw? [dɔz]	— Yes, he does. (No, he doesn't.)
She } It }	She } It }		
We } draw.	We } do not draw.	'Do we } draw?	— Yes, we do. (No, we don't.)
You } They }	You } They }	'Do you } 'Do they }	— Yes, you do. (No, you don't.) — Yes, they do. (No, they don't.)

Примечание: Окончание 3-го л. единственного числа произносится по тем же правилам, что и окончание множественного числа существительных (см. с. 18).



## Текст

### AT THE LESSON

1. It is 9 o'clock in the morning. The professor comes into the classroom. The music lesson begins. One student goes to the piano. He opens the sheet music. He begins to play a sonata by Beethoven. He plays well. The professor listens to the student. He likes this music. He wants to teach his student to play the sonata very well. He sometimes stops the student and shows how to play this or that passage in it. The student listens to his teacher attentively.

2. Henry is a bad student. He doesn't come to the lectures in time. He doesn't like to study at all. He doesn't do his homework every day. At the lessons he doesn't listen to the teacher attentively. He doesn't look at the blackboard, he looks at the window. He doesn't know many simple things and he doesn't understand the lectures. He doesn't work hard.

#### Упражнение 10

Ответьте кратко на вопросы.

1. Do you study well? 2. Does Henry come to the classes in time? 3. Do you like your time-table? 4. Do your friends talk at the lectures? 5. Does Henry do his homework every day? 6. Do all of you listen to the teacher attentively? 7. Do you go home when your classes are over? 8. Does your group take many exams in spring?

#### Упражнение 11

Вставьте наречия, данные в скобках.

- a) 1. John goes to see Peter (often). 2. They go to the cinema (seldom). 3. I come home late on weekdays (never). 4. She comes to the rehearsals in time (always). 5. Peter listens to pop music (sometimes). 6. We see good drawings in this magazine (sometimes).
- б) 1. I don't read English magazines (often) 2. We don't like to talk about our work (always). 3. Do you take part in classroom plays (ever)? 4. Do you read English books without a dictionary (often)? 5. Do you go sketching on your days off (often)?

#### Упражнение 12

Переведите письменно.

Друг моего отца — художник. Он живет и работает в Ленинграде. Его сыну Петру 20 лет. Он учится в консерватории. Петр довольно хорошо играет на виолончели и на рояле. Вообще он любит классическую музыку. Он часто слушает музыку дома и на концертах. Петр редко приезжает в Москву, но, когда он приезжает, он всегда останавливается у нас (at our place). Он обычно ходит на все концерты в концертном зале Чайковского. Иногда его отец приезжает тоже.

#### Упражнение 13

Опровергните утверждения по образцу.

It is not true. Pete is **not** a good student at all. He doesn't live far from the institute.

Pete is a good student. He lives far from the institute. But he comes to the lectures in time. At the lectures he listens to the teacher attentively. He takes an active



part in theoretical discussions. He remembers many things because he reads much. He even knows many long poems. He is a good friend. He gives his friends books to read. He has books on art and history in his own library. There are books in foreign languages in it. He does his homework well. Peter works hard. He passes all the exams in time.

#### Упражнение 14

Переведите письменно, употребляя *at all*

1. Они совсем не репетируют некоторые сцены. 2. Мой брат совсем не слушает меня. 3. Этот иностранец совсем не говорит по-русски. 4. Мне совсем не нравится этот фильм. 5. Мы совсем не знаем этого художника. 6. Он совсем не рисует. 7. Я совсем не понимаю абстрактного искусства. 8. Некоторые студенты совсем не принимают участия в этой работе.

#### Упражнение 15

Дайте краткие ответы на вопросы.

1. Do you know the film "King Lear" by Kozintsev? 2. Is it a screen adaptation of a play? 3. Who is the author of the play? 4. Has Kozintsev other screen adaptations of Shakespeare's plays? 5. Do you remember who plays the leading role in the film? 6. Does Jarvet give a good performance of King Lear? 7. Is it a colour film? 8. Is there any music in the film? 9. Does the action of the play take place in Holland? 10. Do you like this film?

#### Упражнение 16

Составьте общие вопросы, употребляя слово *ever*.

Do you ever listen to the news?

to show drawings, to take part in public concerts, to see films in foreign languages, to listen to serious music, to come to the rehearsals in time

#### Упражнение 17

Переведите письменно.

1. Вы (когда-нибудь) пишете стихи? 2. Вы (когда-нибудь) ходите на концерты джазовой музыки? 3. Вы часто ходите в кино в выходные дни? 4. Вы понимаете мой вопрос? 5. Вы знаете, что сегодня репетиция? 6. Вы всегда приходите домой так поздно в будние дни? 7. Действие фильма происходит в наши дни?

### УРОК 18

#### Словарь

to act [ækt] действовать, играть  
to answer ['ɑ:nsə] отвечать  
to answer a question отвечать на вопрос  
to ask [ɑ:sk] спрашивать, просить  
to ask a question задать вопрос  
to cost [kɒst] стоить  
to put [put] класть, ставить  
to repeat [rɪ'pi:t] повторять

to say [seɪ] (says [sez]) сказать  
to sit down [daʊn] сесть  
to translate [træns'leɪt] переводить  
to write [raɪt] писать

early ['ɜ:li] рано  
quickly ['kwɪkli] быстро  
only ['əʊnli] только  
soon [su:n] скоро

then [ðen] тогда, затем  
well [wel] 1. хорошо 2. ну, итак (в начале предложения)

mistake [mɪs'teɪk] ошибка

here is }  
that is } ВОН

in this case [keɪs] в этом случае

Oh, I see! [əu aɪ 'si:] О, понимаю.



### Инфинитив с частицей *to*

Форма инфинитива с частицей *to* может употребляться в предложении так же, как и в русском языке

Я хочу знать английский язык. I want to know English  
Я не знаю, что делать. I don't know what to do.

Отрицательная форма инфинитива содержит отрицание **not** перед частицей *to*:  
To be or **not to be** — that is the question. — Быть или не быть — вот в чем вопрос.

#### Упражнение 18

Составьте предложения по образцам | He wants to see this film

- a) 1. Kate (like, draw) portraits. 2. He (want, see) his friends. 3. Ann (begin, speak) English without mistakes. 4. This student (want, understand) the problem. 5. The teacher (ask the students, take part) in the discussion. 6. Peter (ask me, sit down).

He asks me **not to go**.

- б) 1. The director (ask the actors, be late) for the rehearsal. 2. She (ask me, go home) without her. 3. John (ask the cameraman, begin) the work without the director. 4. He (ask me, repeat) this mistake. 5. The teacher (ask the students, translate) the text.

#### Упражнение 19

Переведите письменно.

- a) 1. Скоро они начинают понимать простые вопросы по-английски. 2. Он просит не начинать репетицию так рано. 3. Наш учитель любит задавать вопросы о нашей работе. 4. Мы хотим навестить наших друзей в субботу. 5. Дети часто не любят читать. 6. Он просит меня не повторять этой ошибки. 7. Он не хочет отвечать на мои вопросы. 8. Все дети любят рисовать.
- б) 1. Я не знаю, что делать. 2. Она не знает, как сыграть эту роль. 3. Мы не знаем, как перевести название журнала. 4. Она спрашивает, куда идти. 5. Эти люди не умеют (не знают как) читать и писать. 6. Я хочу знать, как действовать в этом случае. 7. Я не знаю, как начать мой рассказ.

#### Текст

#### THE COST OF A PICTURE

One day a rich gentleman comes to see a famous painter at his studio. The rich man asks the artist to paint his portrait. The artist says:

— All right. Sit down on that chair near the window! He takes a frame with a clean canvas and puts it on the easel. Then he takes his palette and brushes and begins to work. He works rather quickly because he is an experienced master. Soon the portrait is ready. The artist shows his work to the rich man:

— Well, do you like it?



Of course, I do! You are a real master, sir! And this is a real work of art. How much is it?

One hundred dollars.

The rich man doesn't speak for a moment, then he says: — It is too much! \$ 100 for some canvas and some paint!

Oh, I see,— the artist answers,— you want only some canvas and paint! In this case, here is some clean canvas in the corner and a half empty tube of paint on the table. Take the canvas and the paint! They don't cost very much.

## УРОК 19

### Словарь

to criticize ['kritisaɪz] крити-  
ковать

to cut [kʌt] 1. резать 2. монти-  
ровать

to go in for (sports) занимать-  
ся (спортом)

to master ['mɑːstə] овладеть  
(профессией)

to need [niːd] нуждаться (в)

to swim [swɪm] плавать

to try [traɪ] стараться, пы-  
таться

to shoot [ʃuːt] 1. стрелять 2. сни-  
мать (фильм)

with pleasure ['plezə] с удо-  
вольствием

feature film ['fi:tʃə] художе-  
ственный фильм

grade [greɪd] класс (в школе)

help [help] помощь

creative [kriː'eɪtɪv] творческий

### Интернациональные слова

documentary [ˌdɒkjʊ'mentəri]

enthusiasm {in'θju:ziæzm}

technical ['teknɪkl]

Глаголы *to do* — *to make*, *to teach* — *to learn* — *to study*

1. Глаголы *to do* и *to make* различаются по сфере употребления:

*to do* имеет более общее значение «выполнять работу»:

*to do washing* заниматься стиркой

*to do cleaning* заниматься уборкой

*to do homework* делать уроки

*to do practical work* проходить практику и т. д.

*to make* имеет значение «делать руками», «производить»:

*to make a dress* сшить платье

*to make a film* сделать (поставить) фильм

*to make a sketch* сделать эскиз

Внимание! Запомните устойчивые словосочетания:

*to make a mistake* сделать ошибку

*to make progress* делать успехи

*to make a report* сделать доклад

2. Глаголы *to teach*, *to study*, *to learn* могут переводиться на русский язык как «учить», «учиться», «изучать»:

Сравните: Я учу брата читать. — I teach my brother to read.

Я изучаю литературу. — I study literature.

Я учу стихи. — I learn poems.

Я учусь танцевать. — I learn to dance.

Я учусь в институте. — I study at the Institute.

Внимание! Он учится в школе. — He goes to school.



Следует различать значения этих глаголов:

to teach — учить кого-то, обучать (отсюда **teacher** — учитель)

to study 1) учиться (в учебном заведении): to study at the Institute

2) учить, изучать: to study history

to learn — 1) учить наизусть, запоминать: to learn a poem — выучить стихи;

to learn new words — учить новые слова

2) учиться, научиться чему-то (практически): to learn to swim —

учиться плавать; to learn to read — учиться читать

I study English. }

I learn English. }

Я учу (изучаю) английский.

## Текст

### WE STUDY AT VGIK

My friends and I study at the cameramen's department of the Cinema Institute. We learn to make films. We study many subjects. Our professors teach the students how to make documentary and feature films. We study many theoretical subjects and we learn to do practical work. We learn to shoot and cut our films. Our students usually do all the creative and technical work during the production of their short films. The teachers criticize our work when we make mistakes and they are glad when we make progress. We know that the film studios of our country need good film-makers. We understand it very well and try hard to master our profession.

Упражнение 20  
Раскройте скобки.

My little brother (учится в) school. He (учится в) first grade. He (учится) to read and write. I try (учить) my brother to read and (не делать) mistakes. I am afraid that he (не делает) great progress. He is rather lazy and doesn't like (делать) his homework. I (учусь) at the Art Institute and go in for sports too. I (учусь) to swim in different styles. So I (учу) my brother to swim. This is what he (делает) with pleasure. He (учится) to swim with great enthusiasm and naturally (делает) good progress.

Упражнение 21  
Переведите письменно.

1. Мы все учим иностранный язык в институте. 2. Мы учимся говорить по-английски без ошибок. 3. Мы хотим научиться хорошо рисовать. 4. Мастер учит своих студентов понимать искусство. 5. Хорошие студенты делают успехи и начинают выполнять (делать) всю работу без помощи преподавателя. 6. Говорят, среди других предметов вы учите историю искусств. 7. Они учат детей слушать серьезную музыку. 8. Я хочу попросить вас выучить эти стихи. 9. Он хочет сделать доклад о Пикассо, ведь он изучает его живопись. 10. Она не любит заниматься стиркой и уборкой. 11. Вы всегда выполняете домашние задания? 12. Мы проходим практику на студии Мосфильм.



## Словарь

to become [bi'kʌm] стано-  
витьсяto congratulate [kən'grætʃuleɪt]  
· поздравлять

to go to bed ложиться спать

to sing [sɪŋ] петь

to smile [smaɪl] улыбаться

to smoke [smoʊk] курить

that is why [waɪ] вот почему,  
поэтому

little by little постепенно

future ['fju:tʃə] будущий

train [treɪn] поезд

## Интернациональные слова

guitar [ɡɪ'tɑ:]

lady ['leɪdi]

madam ['mædəm]

model ['mɒdəl]

tobacco [tə'bækəʊ]

cigarette [sɪgə'ret]

## Наречия меры и степени

Наречие **very** 'очень' обычно стоит перед тем прилагательным или наречием, которое оно определяет:

She speaks English **very** well.She is a **very** good student.

С глаголом в значении 'очень' употребляется сочетание **very much**:

Я *очень* люблю читать. — I like to read **very much**.

Наречия **much** 'много', **little** 'мало', а **little** 'немного' ставятся после глагола:

Он *много* читает? — Does he read **much**?

В разговорной речи обычно употребляется **a lot** вместо (*very*) **much**:

She reads **a lot**. — Она *много* читает.

## Текст

Fred is a beginning actor. He likes his future profession very much. He goes to the institute almost every day. He takes part in classroom plays and that is why he rehearses a lot with his friends. They have rehearsals even on days off. Fred speaks Italian a little. He has a very good voice. He likes very much to sing Italian songs to the guitar. He wants to learn to play the piano a little too. He doesn't read very much, because he has little time. He wants very much to become a good actor.

## Упражнение 22

Переведите письменно.

- а) 1. Я очень люблю ходить в кино. 2. Я очень хочу показать тебе мою новую работу. 3. Он очень любит детей. 4. Многие люди очень любят смотреть комедии в кино и в театре. 5. Он не знает многого и очень хочет учиться.
- б) 1. Наши актеры много репетируют. 2. Этот студент много переводит. 3. Этот художник много рисует. 4. Молодой музыкант много играет на пианино, так как он очень хочет научиться хорошо играть. 5. Наш мастер много знает и очень любит учить молодежь.
- в) 1. Я немного понимаю по-немецки. 2. Он немного знает итальянский. 3. Мы немного говорим по-французски.
- г) 1. Некоторые люди много говорят, но мало делают. 2. Ты мало читаешь. 3. Он очень мало думает о своем будущем. 4. Этот иностранец мало знает о нашей стране.



### Упражнение 23

Прочитайте рассказ по лицам  
и затем воспроизведите диалог

### A MODEL YOUNG MAN

There are very few people in the train. An old man sits next to a young lady. Little by little they begin to talk. Soon they become friends.

Have you a family, madam?

Yes, sir. One son.

Does your son smoke much?

The lady smiles a little:

Oh, no, he doesn't. He doesn't even look at cigarettes.

Oh, I am very glad about it! They say, tobacco is bad for young people. Does he go to any club?

No, he doesn't

Does he come home late?

Never. He always goes to bed after dinner.

Then he is a model young man, madam. I congratulate you. How old is he?

He is four months today.

### УРОК 21

#### Словарь

to bring [brɪŋ] приносить, приводить

to compose [kəm'pəʊz] сочинять

to drink [drɪŋk] пить

to end [end] заканчиваться

to express [ɪks'pres] выражать

to feel [fi:l] чувствовать

to finish ['fɪnɪʃ] заканчивать

to get [get] получать, доставать

to get up ['get 'ʌp] вставать

to impress [ɪm'pres] производить впечатление

to last [lɑːst] длиться

to leave [li:v] оставлять, уходить

to marry ['mæri] выходить замуж, жениться

to portray [pə:'treɪ] изображать

to reflect [rɪ'flekt] отражать

to spend [spend] тратить, проводить (время)

to use [ju:z] использовать

whose [hu:z] чей

especially [ɪs'peʃəli] особенно

by heart [baɪ 'hɑːt] наизусть

as you see как видите

as you know [pou] как вы знаете

from [frɒm] из, от, с, у

to (направление) к, в, на, до

#### Интернациональные слова

incident [ɪnsɪdɪnt]

period ['piəriəd]

sonnet ['sɒnət]

### Простое настоящее время

#### Специальные вопросы

Порядок слов в специальном вопросе:

Вопросительное слово	Общий вопрос		
	Вспомогательный глагол	Подлежащее	Глагол-сказуемое
What What (film) What kind of (films) Whom How many (films) Whose (film)	do   does	I you we they  he she	like to see?



Если вопрос начинается с предлога, то в разговорной речи он ставится в конце предложения. Ср.:

With whom do you study? About what does he write?  
Who(m) do you study with? What does he write about?

### Текст

#### NO TIME TO SLEEP

Mr. Black meets an old friend and they begin to talk.

— Why don't you come to see me?

I am sorry, but I am very busy, old boy. My working day lasts 24 hours.

But where do you work?

I am still a simple musician. We play at a night club.

What do you do in the day time?

— Oh, we have regular rehearsals every morning.

— And how do you spend your afternoons?

— I give music lessons from 4 till 7 o'clock.

— When do you sleep then?

— Oh, I sleep at the rehearsals and especially at the lessons.

### Упражнение 24

Переведите письменно по образцам.

#### а) How long does winter last?

1. Сколько времени длится ваш рабочий день? — Он длится 8 часов, с 9 до 17 с перерывом на обед с 13 до 14. 2. Сколько времени длятся зимние каникулы? — Они длятся две недели. 3. Сколько времени длится одна лекция? — Каждая лекция длится полтора часа. 4. Сколько времени длится спектакль? — Спектакль длится два часа.

#### б) When does the lesson begin?

1. Когда начинается учебный год? — Он начинается 1-го сентября. 2. Когда начинаются летние каникулы? — Они начинаются 1-го июля. 3. Когда начинается зима? — Она начинается в декабре. 4. Когда начинается второй семестр? — Он начинается 7-го февраля. 5. Когда кончается зимняя сессия? — Она кончается 25-го декабря.

#### в) Why do you leave home early?

1. Почему ваша семья проводит лето в городе? 2. Почему вы часто забываете (оставляете дома) свой словарь? 3. Почему вы рано встаете по утрам?

#### г) Why don't you speak English with your friends?

1. Почему вы не хотите понять это? 2. Почему вы не начинаете репетицию? 3. Почему вы не проводите выходные дни за городом? 4. Почему они не учат свои роли наизусть? 5. Почему вы не надеваете зимнее пальто? 6. Почему вы не отвечаете на мой вопрос?

сколько времени? сколько раз? сколько раз в неделю? сколько фильмов в год? где? куда? как? кто? о ком? для кого? от кого? без кого? с кем? кем? кому? что? для чего? о чем? без чего? от чего? (с) чем? какой

### Упражнение 25

Переведите устно.



фильм? о каком спектакле? без каких книг? по каким дням? в каком театре? чья музыка? для чьих детей? о чьих пьесах?

**Упражнение 26**

*Поставьте предлоги в конце  
вопроса по образцу*

At what institute do you study? — What institute do you study at?

1. On what days do you usually work? 2. About whom does your friend often speak? 3. From what library do you usually take books? 4. For whom do you play the piano? 5. At what theatre does the actor always play? 6. For what do you want to get up so early? 7. To what music do you like to listen? 8. At whose drawings does the master want to have a look?

**Упражнение 27**

*Переведите письменно*

1. Как вы обычно проводите воскресенье? 2. Для чего вы изучаете иностранный язык? 3. О чем часто говорит ваш мастер на семинаре? 4. В какой пьесе ваша группа принимает участие? 5. О каких концертах пишет критик в новом журнале? 6. Для кого вы оставляете эти рисунки? 7. Сколько персонажей изображает Толстой в романе «Анна Каренина»? 8. Где происходит действие фильма? 9. Что изображает эта картина?

**Упражнение 28**

*Прочитайте образец описания  
репродукции.*

**"GIRL WITH PEACHES" BY VALENTIN SEROV**

This is a picture by V. Serov. He is a famous Russian painter. As you see the picture portrays a young girl at the table. There are some fresh peaches on the table



Valentin Serov: Girl with peaches



in front of her. The action takes place in a rich country house not far from Moscow, in Abramtsevo. As you know this house is a museum now. The painter uses a big window as the background. It is daytime. There is much sun-light and air in the room. The girl's eyes express young hope. Her attractive fresh face reflects her simple and active character. We even feel that the girl looks like a charming peach. This portrait is one of the famous pictures by Serov. It impresses all the people, who see it at the Tretyakov Gallery. People always look at it with pleasure.

**Упражнение 29**

*а) Ответьте на вопросы, затем опишите картину.*

1. What scene does the picture portray? 2. Does the young girl want to marry the old man? Why doesn't she like him? 3. What does the girl's face express? 4. Does the old man understand what the girl feels? 5. Whom does the girl love? 6. Why does she marry this old man? 7. When does the action of the picture take place? 8. What do you think of this picture?



*Vasily Pukiryov. An unequal match*



Упражнение 30  
а) Переведите

а) Ж. Бастьен-Лепаж (1848—1884) — известный французский живописец XIX века. Его портреты, исторические композиции и сцены из деревенской жизни полны любви к простому народу. Он изображает жизнь крестьян, их чувства, природу, которая их окружает (to surround). Он использует пленэр, чтобы (to) сделать свои картины правдивыми и реалистичными. Иногда он идеализирует (to idealize) патриархальный (patriarchal) деревенский быт. Оригинал картины «Деревенская любовь» принадлежит (to belong to) коллекции Пушкинского музея в Москве.

б) Опишите репродукцию, используя выражения.

б) to take place in the country-side  
to portray a love scene  
to live on the farm  
to work hard  
to meet after the day's work  
to express deep emotion  
to feel confused  
to see the girl's face  
to reflect the author's sympathy



Jules Bastien-Lepage. Peasants' love



## Словарь

to clean up ['kli:n 'ʌp] убирать  
to cook [kuk] готовить пищу

to go shopping ходить за покупками  
all day long целый день

meal [mi:l] еда (завтрак, обед, ужин)  
grammar ['græmə] грамматика

## Вопросы к подлежащему и его определению

Этот тип вопроса начинается с местоимения *who?* 'кто?', *what?* 'что?', *whose?* 'чей?', *which?* 'который?' и др. и имеет порядок слов повествовательного предложения, т. е. не требует вспомогательного глагола, так как подлежащим в этих предложениях являются сами вопросительные слова. Вопросительные слова *who*, *what*, *which* согласуются с глаголом-сказуемым в 3 л. ед. ч.:

**Who** remembers this author?

Кто помнит этого автора?

**Which of you** takes part in this performance?

Кто из вас принимает участие в этом спектакле?

На вопросы к подлежащему или к его определению дают краткие ответы, состоящие из подлежащего и глагола **do** как заместителя смыслового глагола: **Who likes this film? — We do. Peter does.**

**Do** в качестве заместителя сказуемого может использоваться не только в кратких ответах на вопросы, но и в повествовательных предложениях: **Kate doesn't remember this incident but I do.** — Катя не помнит этого случая, но я помню.

## Текст

## THE LAZY ONE

- Who gets up first in your house? — My mother does, because she cooks breakfast and then wakes me up.
- Who cleans up the house? — My mother always does, because it is typical woman's work.
- And which of you goes shopping? — My mother usually does, I am afraid, because my father and I are busy all day long.
- And who cooks dinner? — I never do, because I don't like cooking. My mother cooks all our meals.
- And how much money does your mother get? — Oh, but she doesn't get any money, because she doesn't work.

## Упражнение 31

Составьте вопросы и ответы по образцу.

Who teaches at school? — School teachers do.

to write novels, to direct films, to play on the stage, to make films, to sing at concerts, to compose music, to make statues, to go to school, to play the violin, to portray people on the canvas

## Упражнение 32

Переведите письменно.

Who knows this actor? — I do.

Which of you likes his acting? — Peter does.

\* Она выступает здесь не как числительное «один», а как заместитель существительного *person*.

1. Кто уходит из дома в 9.30 утра? — Мой отец.
2. Кто из вас хочет принять участие в концерте? — Мы все.
3. Кто любит смотреть документальные фильмы? —



Многие зрители. 4. Кто из вас играет Бетховена на-изусть? — Я. 5. Кто преподает рисунок в вашем институте? — Многие известные художники. 6. Чей брат учится в художественном институте? — Мой брат. 7. Кто говорит, что английская грамматика трудна? — Все студенты. 8. Кто из русских поэтов изображает тяжелую жизнь простых людей? — Некрасов.

## УРОК 23

### Словарь

to agree [ə'gri:] соглашаться  
to come to see ['kʌm tu 'si:]  
приходить в гости  
to decide [di'said] решать  
to discuss [dis'kʌs] обсуждать  
to forget [fə'get] забывать  
to invite [in'vait] приглашать  
to get to [get] добираться до  
to get ready ['redi] подгото-  
вить(ся)  
to pass [pɑ:s] проходить

to promise ['prɒmɪs] обещать  
to send [send] посылать  
to tell [tel] рассказывать  
to thank [θæŋk] благодарить  
to wait (for) [weɪt] ждать

suddenly ['sʌdnli] вдруг  
as [æz] как (в качестве)  
it takes me 10 minutes мне  
нужно 10 минут  
it is time to go пора идти

### Интернациональные слова

article ['ɑ:tɪkl] статья  
tomorrow [tə'mɒrəʊ] завтра  
piece [pi:s] кусок, лист

nocturn ['nɒktʊn]  
lecturer ['lektʃərə]  
phrase [freɪz]

### Объектный падеж личных местоимений

Объектный падеж английских личных местоимений соответствует всем русским падежам, кроме именительного. В предложении местоимения в объектном падеже употребляются в функции дополнения (с предлогом или без предлога):

1 л. I — **me** (меня, мне...)  
2 л. you — **you** (тебя, тебе...)  
3 л. { he — **him** (его, ему...)  
she — **her** (ее, ей...)  
it — **it** (его, ее...)

we — **us** (нас, нам...)  
you — **you** (вас, вам...)

they — **them** (их, им...)

### Текст

#### STEVE HELPS THEM

Steve, Pete and Mike study English. Steve reads, writes and speaks English well. Pete and Mike read and translate English well too but they speak it badly. Pete and Mike decide to ask Steve to help them. Mike says: "Steve, help us, please. We know grammar rather well; we read and write but we speak English badly." Steve agrees to help them. He asks them to come and see him. Pete and Mike go to see him. Steve teaches them to speak English. Steve reads a story to them, Pete and Mike listen to him attentively and repeat it. Then Steve asks them questions. Pete and Mike try to answer them. Steve's sister sometimes takes part in their lessons. The boys listen to her and try to understand her, because her English is brilliant. They try to read a lot so as not to forget Steve's lessons. Soon they begin to speak English rather well.

Упражнение 33  
Поставьте 10 вопросов к тексту.



**Упражнение 34**  
Переведите письменно.

а) *with, without, for, from, by, about*

со мной, без тебя, от нас, для него, обо мне, без них, о нас, с вами, без меня, о нем, для тебя, от них, о вас, с ним, ею, без нее, для них, от меня, без него, вами, для меня, с нами, от вас, нами

б) *after, before, in front of, behind, between, among, around, near, next to*

перед нами, позади него, за мной, между нами, среди них, рядом с ней, вокруг нас, около нее, позади нас, вокруг нас, между ними, среди нас, передо мной, около нас, за ними, среди вас, перед вами, вокруг вас, после нас, за ней

**Упражнение 35**  
Прочитайте предложения, употребляя местоимение в скобках в объектном падеже.

1. He promises (we) not to repeat this mistake. 2. She forgets about (we) and our troubles. 3. We often talk about (they). 4. We don't want to begin the rehearsal without (she). 5. We ask (they) not to forget (we). 6. He decides not to work with (he). 7. He never agrees with (she). 8. I don't see my brother among (they). 9. It is time for (we) to leave. 10. We are not afraid of (they) at all. 11. This theme is familiar to (we). 12. It takes (she) less than an hour to paint a sketch.

**Упражнение 36**  
Переведите письменно.

— Вы принимаете участие в этом студенческом кинофестивале как режиссер?

— Нет. Но я стараюсь смотреть все фильмы. Некоторые из них довольно талантливые.

— Я согласен с вами. Мне они нравятся тоже. Кто преподает вам кинорежиссуру?

— Профессор Н.

Хорошо ли он преподает?

— Он блестящий лектор и опытный педагог.

— Кого он обучает?

— Он учит студентов различных факультетов.

— Пожалуйста, попросите его ответить на мои вопросы.

**Упражнение 37**  
Изучите образец в рамке и примеры и ответьте на вопросы.

**It takes me** — мне нужно; это отнимает у меня; это занимает у меня... (о времени)

**It takes me 15 minutes to get home.** —

**Мне нужно 15 минут, чтобы добраться до дома.**

**Does it take you much time to get home?**

**How much time does it take you to get home?**

**It doesn't take me much time to get home.**

1. How much time does it take you to learn a poem by heart? 2. Where do your friends live? How much time does it take them to get to the institute? 3. Does it take you long to clean your palette and brushes? How long does it take you? 4. How long does it take to make a documentary film?



**Упражнение 38**  
Переведите письменно.

1. Ей нужно около часа, чтобы написать портрет. 2. Нам требуется много лет, чтобы овладеть своей профессией. 3. Ему нужно совсем немного времени, чтобы выучить свою роль. 4. У меня не отнимает много времени подготовка к урокам. 5. Сколько времени вам нужно, чтобы написать пьесу? 6. Сколько времени требуется, чтобы отрепетировать эту сцену?

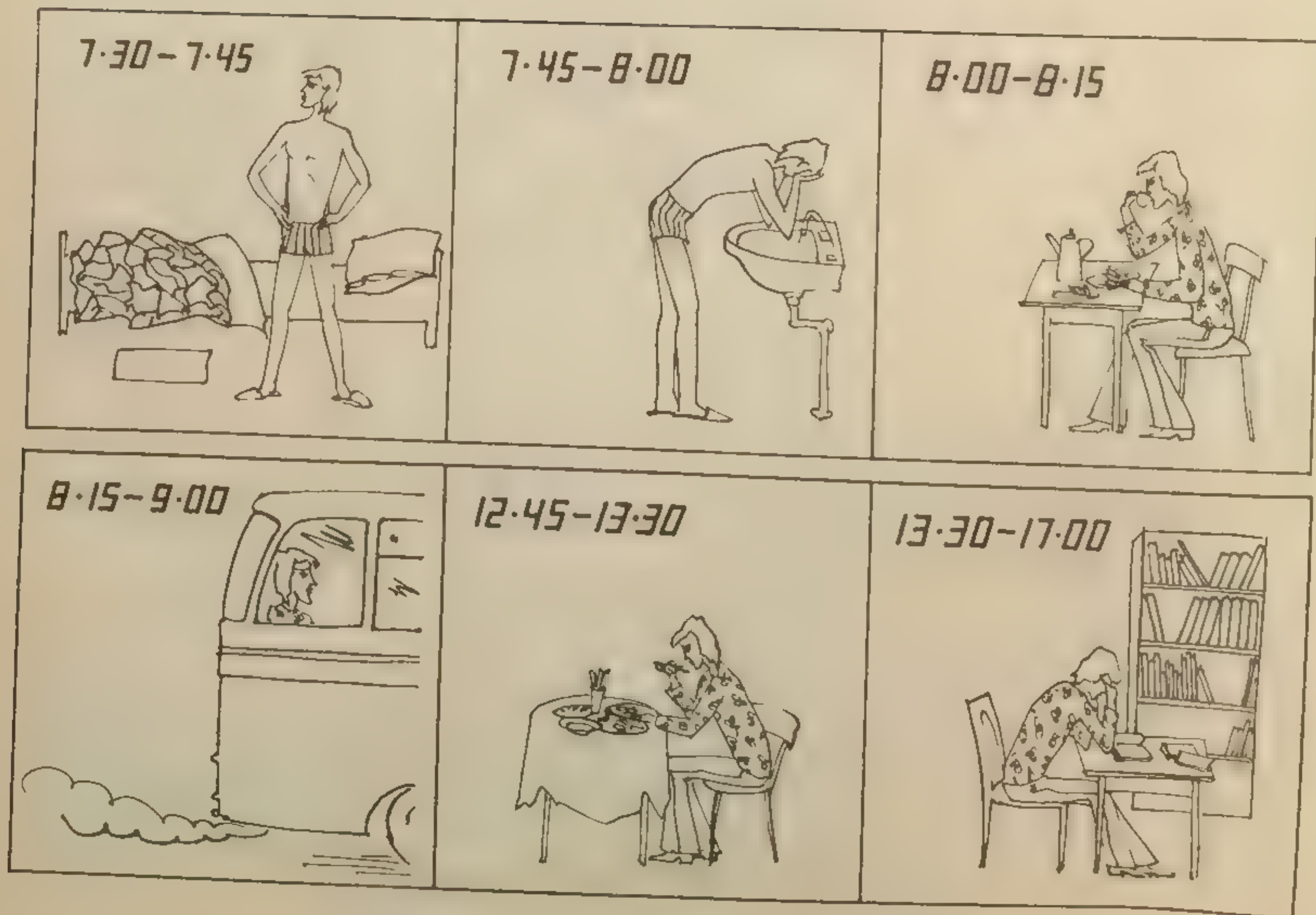
**Упражнение 39**

а) Составьте вопросы и ответы с оборотом *it takes ...* по картинкам

б) Переведите вопросы и расскажите о своем рабочем дне.

How much time does it take the student to wash?

1. Когда вы встаете утром? 2. Сколько времени отнимает у вас утренний туалет? 3. Когда вы уходите из дома в институт? 4. Сколько времени вы тратите, чтобы добраться в институт? 5. Как вы проводите свой день в институте? 6. Где вы обедаете? 7. Сколько времени длится ваш рабочий день? 8. Когда вы возвращаетесь домой из института? 9. Что вы делаете вечером? 10. Когда вы ложитесь спать?





advice [əd'vaɪs] совет  
to advise [əd'vaɪz] советовать  
careful ['keəfʊl] осторожный  
health [helθ] здоровье

instruction [ɪn'strʌkʃn] инструкция  
to make friends with подружиться с  
nonsense ['nɒnsəns] чепуха

patient ['peɪʃənt] терпеливый  
strict [strikt] строгий  
tears [tiəz] слезы  
to waste [weɪst] тратить зря  
to say "good-bye" прощаться

### Повелительное наклонение глагола

Повелительное наклонение выражает просьбу, приказание. Утвердительная форма повелительного наклонения совпадает с формой инфинитива без частицы **to**:

Take my pen.  
Be ready!

Возьмите мою ручку.  
Будь готов!

Отрицательная форма повелительного наклонения образуется при помощи отрицания **don't (= do not)** и инфинитива смыслового глагола без **to**:

Don't go!  
Don't be late!

Не уходите!  
Не опаздывайте!

#### Упражнение 40

Переведите на английский язык.

1. Покажите нам ваши новые рисунки.
2. Не посылайте ему это письмо.
3. Не приносите словари завтра, но принесите их в пятницу.
4. Не забудьте о нашем разговоре.
5. Подождите нас, пожалуйста.
6. Подумайте о нас.
7. Обещайте мне не повторять этой ошибки.
8. Постарайтесь выучить эту пьесу.
9. Помогите нам перевести название этой статьи.
10. Не бойтесь камеры. Будьте спокойны и естественны.

### Глагол *let*

Let us (let's) repeat this music phrase again. Давай(те) повторим эту музыкальную фразу.

Let's not talk about it. Давайте не будем говорить об этом.

#### Упражнение 41

Переведите письменно.

1. Давайте начнем репетицию.
2. Давайте поблагодарим актеров за их искусство.
3. Давайте пригласим автора на нашу дискуссию.
4. Давайте расскажем им о наших планах.
5. Давайте немного подождем их.
6. Давайте пойдем в кино сегодня.
7. Давайте пошлем ей цветы.
8. Давайте решим, что делать в этой ситуации.
9. Давайте забудем об этом инциденте.

### Текст

#### LET'S TRY TO REMEMBER OUR MOTHERS' ADVICE

Most of our students live in a hostel, because they come from different parts of our country. Some of them leave their homes for the first time in their life. Every time a son (or a daughter) says "Good-bye" to his (or her) parents, there is no end to tears, strict instructions and good advice. Here are some examples (try to remember some more):



Be a good boy (girl).  
Study well.

Be careful.  
Think about your health.

Listen to your teachers.  
Try to pass all your exams  
in time.  
Promise me not to smoke.  
Let's not forget our  
mothers' advice.

Don't be lazy.  
Don't be afraid of hard  
work.  
Don't waste your money!  
Don't make friends with  
bad boys.  
Don't go to bed late.  
Don't forget to write to  
me regularly.  
Don't waste your time,  
and so on.

## УРОК 25

### Словарь

college ['kɒlɪdʒ] колледж  
to find [faɪnd] находить  
important [ɪm'pɔ:tənt] важный  
impossible [ɪm'pɒsɪbl] невоз-  
можный

necessary ['nesɪsəri] необходи-  
мы  
possible ['pɒsɪbl] возможный  
together [tə'geðə] вместе

useful ['ju:sfʊl] полезный  
useless ['ju:sləs] бесполезный  
warm [wɔ:m] теплый  
weather ['weðə] погода

### Безличные предложения

В предложениях типа *It is morning, It is warm, It is 12 o'clock* местоимение *it* является чисто формальным грамматическим подлежащим.  
Безличные предложения с подлежащим *it* обозначают явления природы, время года (суток и т. п.), оценку:

*It is cold.*— Холодно.  
*It is winter.*— Зима.  
*It is early.*— Рано.  
*It is 7 o'clock.*— 7 часов.  
*It is difficult to...*— Трудно...  
*It is necessary to work hard before examinations.*—  
Нужно много работать перед экзаменами.

При переводе с русского языка нужно отличать подобные безличные предложения от наречий при глагольном сказуемом:

*He answers coldly.*— Он отвечает холодно.  
*It is cold today.*— Сегодня холодно.

### Упражнение 42

Составьте вопросы по образцу и дайте ответы.

Why is it pleasant to be indoors today?

interesting, easy, important, convenient, possible, useful, too early, difficult, so warm, so cold, so hard

### Упражнение 43

Вставьте оборот с предлогом *for*

It is difficult **for us** to answer the question.

1. It is difficult to work together. (they) 2. It is hard to stage the play without your help. (we) 3. It is necessary to see this show. (she) 4. Is it convenient to come early? (you) 5. Why is it useful to master Italian? (actors) 6. It is hard to bring bad news. (people) 7. It is useless to repeat this scene. (they) 8. Is it important to come on time? (students) 9. Why is it impossible to shoot here? (he)



Упражнение 44  
Переведите письменно

- а) 1. Сегодня довольно тепло. 2. На реке сегодня холодно. 3. Сегодня не так жарко, как вчера. 4. Приятно быть дома в такую погоду. 5. Трудно ответить на такой вопрос. 6. Интересно слушать его рассказы. 7. Слишком рано говорить о каникулах. 8. Бесполезно думать об этом. 9. Невозможно согласиться с ним.
- б) 1. Нам необходимо знать историю искусств. 2. Мне нетрудно нарисовать новый натюрморт. 3. Вам интересно принимать участие в обсуждении? 4. Почему ей необходимо закончить портрет так быстро? 5. Почему вам удобно работать без перерыва? 6. Почему режиссеру важно закончить репетиции в августе?

Упражнение 45  
Дайте полные ответы на вопросы.

1. Why is it important for you to know a foreign language? 2. When is it convenient for you to work in the library? 3. Why is it impossible for people to learn a foreign language in one month? 4. Why is it pleasant to spend summer at the seaside? 5. Why is it necessary to dress warmly in winter time?

Текст

MY WORKING DAY

Упражнение 46  
а) Прочитайте текст в 3 лице:  
"He is an Englishman" и т. п.,  
внося все необходимые изменения.

I am an Englishman. My name is Mr. Harris. I live in a little cottage not far from London. **It is not hard for me** to go to London every day, because I have a car. **It takes me** only half an hour to get to the city. I am a teacher of English. I have a group of foreign students. **It is not easy** to teach them to speak good English, so I meet them every day. I usually wake up at 7 o'clock and **it is time for me** to get up. At 7.30 I go downstairs to the dining-room to have breakfast. After breakfast I sit and read my morning newspaper. It is very pleasant. At 9 o'clock I meet my students at the college. At 12.30 I have a break for lunch till 2 o'clock. When **it is warm** I go for a walk after lunch. My working day lasts till 5 o'clock. As you see, I am very busy. **It is difficult for me** to find time to visit my friends because I work on my book every evening before I go to bed.

б) Ответьте на вопросы к тексту.

1. Where does Mr. Harris live? 2. Why isn't it hard for him to get to London from his cottage? 3. How long does it take him to get to the city? 4. What does Mr. Harris do? 5. Whom does he teach? 6. How often does he meet his students? 7. When does he wake up in the morning? 8. When and where does he have breakfast? 9. What does he do after breakfast? 10. How long does his working day last? 11. Why is it difficult for Mr. Harris to visit his friends?



## РАБОТА НАД ЛЕКСИКОЙ И ТЕМОЙ

### Словообразование

#### 1. Суффиксы глаголов -ize/-ise, -ate

-ize/-ise	criticize, organize, formalise, supervise
-ate	translate, dictate, operate, isolate, imitate

#### 2. Суффикс наречий -ly [li]

-ly	badly, coldly, warmly, vividly, actively
-----	--

#### 3. Употребление слова в функции разных частей речи

Сравните значения следующих пар слов:

name 'имя'	— to name 'называть'
stage 'сцена'	— to stage 'ставить (на сцене)'
star 'звезда'	— to star 'занимать в одной из главных ролей'
above 'наверху'	— above 'над'
rich 'богатый'	— (the) rich 'богатые' (сущ.)

Какой частью речи являются эти слова, можно определить по месту и функции в предложении. Так, в первом из приведенных ниже примеров *head* является существительным, так как занимает место после глагола и имеет артикль (*the*). Во втором примере это — глагол, так как он следует за группой подлежащего и, следовательно, выступает в функции сказуемого:

1. I want to mould **the head** of this actor. Я хочу вылепить голову этого актера.
2. These film-makers **head** our studio. Эти кинематографисты возглавляют нашу студию.

Существительное, стоящее впереди другого существительного, является определением к нему. Например:

- The **head** clerk of the office is a young man of about 25. Старший клерк конторы — молодой человек около 25 лет.

#### Упражнение 47

Определите, какой частью речи являются выделенные слова, и переведите предложения

1. I am afraid that I don't remember the *names* of these plays at all.
2. The examiner *names* a few films and asks us to analyse them.
3. This actor plays on different *stages* of the country.
4. This theatre *stages* excellent plays.
5. She likes to *talk* about her *troubles*.
6. This *talk* still *troubles* me very much.
7. We remember the *faces* of many *film stars*.
8. Every time their studio *films* a new picture, it *faces* financial problems, when a famous actor *stars* in it.

#### Упражнение 48

Образуйте новые слова и переведите их.

-ize/-ise	popular, style, public, national, special, central, harmony, economy, sympathy
-ly	sad, exact, elegant, real, high, true, original, main, modest, vivid, nervous, quick, expressive



### Упражнение 49

Отвечать на вопросы  
разцу

How does he work? (creative)  
He works creatively.

1. How does he speak? (slow) 2. How does the actor play? (natural, vivid) 3. How does he smile? (cynical) 4. How do the students listen to the teacher? (attentive) 5. How does the doctor talk? (quiet, slow) 6. How does the cameraman light the scene? (bright) 7. How do some parents treat their children? (strict) 8. How does the director stage this play? (expressive, original) 9. How do you cross the street? (careful) 10. How do you read books? (slow)

### Упражнение 50

По суффиксу определите и выберите: 1) существительные 2) прилагательные 3) глаголы 4) наречия.

stimulate, expressively, action, useful, isolate, projection, exactly, national, artful, supervise, festive, graduate, quickly, stylisation, loser, excellently, widely, dramatize, topical, soloist, naturally, attraction, harmonious, graduation, vividly, create, sophisticated, political, usual, imitate, nervously, artistic, forgetful, activize

### Упражнение 51

Переведите сочетания интернациональных слов.

- a) 1. to publish a collection of poems 2. to dictate a plan of action 3. to reflect an active personal position of the author 4. to analyse the defects of the film 5. to organise regular seminars and lectures  
real gentleman, mass culture, monumental column, fashionable restaurant, economic depression, double effect, financial operation, provincial atmosphere, spiritual ideal, elementary defect, acting career
- б) биографический фильм, политическая экономия, реальный факт, провинциальный театр, серьезный дефект, центральный банк, буржуазная революция, популярная соната, очаровательный ноктюрн анализировать результаты, организовать дискуссию, танцевать вальс, иллюстрировать теорию, критиковать пессимизм

### Словарь

to believe [br'i:lv] верить  
to dream [dri:m] мечтать  
to fall [fɔ:l] падать  
to fall asleep [ə'sli:p] засыпать  
to fall ill заболеть  
to fall in love with влюбиться в  
to give a portrayal создать образ  
to learn [lə:n] узнать (случайно)  
to look [luk] выглядеть  
to lose [lu:z] терять  
to perform [pə'fɔ:m] исполнять  
to publish ['pʌblɪʃ] публиковать  
to treat [tri:t] обращаться с; трактовать

excellent ['eksələnt] отличный  
lovely ['lʌvli] очаровательный  
promising ['prɒmɪsɪŋ] обещающий  
slow [sləʊ] медленный  
successful [sək'sesfʊl] успешный  
vivid ['vɪvɪd] яркий, живой

amateur ['æmətə:] любитель  
chief [tʃi:f] начальник  
job [dʒɒb] работа  
plot [plɒt] сюжет  
script [skript] сценарий  
at once [ət 'wʌns] сразу  
as usual ['ju:ʒuəl] как обычно

each other ['i:tʃ 'ʌðə] друг друга

instead of [ɪn'sted] вместо

### Интернациональные слова

analyse ['ænəlaɪz]  
bank [bæŋk]  
bourgeois ['buəʒwa:]  
defect [dɪ'fekt]  
depression [dɪ'preʃn]  
episode ['epɪsəʊd]  
factory ['fæktəri]  
firm [fɜ:m]  
financial [faɪ'nænʃəl]  
illustrate [ɪ'ləstreɪt]  
organize ['ɔ:gənaɪz]  
pack [pæk]  
provincial [prə'vɪnʃəl]  
restaurant ['restɒrənt]



## "THE GREAT WALTZ"

"The Great Waltz" is an old American film about the life and music career of Strauss. The director of the film is Duvivier. This film-maker is the author of many commercial films. They say that among his films there are many original productions. "The Great Waltz" is one of his popular films.

The action takes place during the bourgeois revolution of 1848 in Vienna. In the opening scenes we see young Strauss at the beginning of his career. He works as a clerk at a bank and writes waltzes instead of financial documents during his working day. He dreams to become a musician. Suddenly his chief learns about it and Strauss loses his job at the bank but he is not sorry about it at all. He is even glad, because he still hopes to be a success as a musician. He decides to become a professional composer and conductor. Soon he organizes his own little orchestra of amateur musicians. His orchestra plays his waltzes and performs at restaurants and in parks. Little by little his waltzes become very popular not only among simple people but also in the palaces. There is a love-story in the film too. At the beginning of his music career Strauss marries a lovely girl Poldy. She becomes his wife, and his real friend. She believes in his talent and tries to help him. But when Strauss becomes a popular composer, he meets a brilliant opera-singer Carla Donner. They fall in love with each other.

Fernand Gravet as Strauss gives a vivid portrayal of a modest and promising musician. M. Corius as the opera-singer is very attractive, her voice is strong and full of charm. As usual Duvivier uses excellent actors. I think it is an excellent film.

## Упражнение 52

Прочитайте текст, переводя слова в скобках.

## BICKET

Bicket is one of the (персонажей) of the (романа) "The Forsyte Saga". He works as a (скромный) packer at a publishing firm and gets little money. His wife and he (очень любят друг друга). They (мечтают) to go to Australia. They (верят) that life is easy there. Suddenly his wife (заболевает). Her face (становится) thin and (печальным). Bicket (очень старается помочь) her, he (даже) begins to steal books from the firm. One day his (начальник узнает) about it, and Bicket (теряет работу). But he (не рассказывает) his wife about it. He (старается получить) another job (вместо) the first one but it is (довольно трудно) because (действие происходит во время) the great depression in England (в начале) of our century. (Постепенно) Bicket (теряет) hope. This episode (отражает) the hard life and troubles of the English working people of that time.

Упражнение  
Заполните п  
ни там, где  
затем переск

Упражнение 5  
Расскажите о  
творческом  
ра. писателя,



**Упражнение 53**  
*Переведите письменно*

**«СМЕШНАЯ ДЕВЧОНКА»**

«Смешная девчонка» — музыкальная комедия. Автор пьесы — американский писатель Джон Лессинг. Действие комедии происходит в провинциальном городке. Главная героиня — простая, скромная девушка. Она совсем не привлекательна, но у нее смешное, умное личико и очаровательный голос. Все люди говорят, что она многообещающая актриса. Девушка мечтает о карьере театральной актрисы. Сначала она играет на любительской сцене, но потом решает стать профессиональной актрисой. Счастливый случай (chance) помогает ей. Ее первое выступление на профессиональной сцене так успешно, что она быстро становится популярной актрисой, даже звездой. В пьесе есть также любовная история. Начинаящая актриса и ее режиссер влюбляются друг в друга. Пьеса полна забавных ситуаций. Как видите, сюжет пьесы совсем не оригинален. Но в целом выразительная музыка Питера Брука делает эту комедию довольно приятной.

**Упражнение 54**  
*Заполните пропуски артиклями там, где это необходимо, затем перескажите текст.*

**“THE BEGINNING” BY GLEB PANFILOV**

This is ... Lenfilm production of ... 1970. It is ... second film of Panfilov. Panfilov is ... promising film-maker. ... public knows him very well. “The Beginning” is ... wide-screen picture. ... author of ... script is Gabrilovich. He is ... experienced screen-writer. ... plot of ... film is rather original. ... action of ... film takes place in ... little Soviet provincial town. ... main character is ... simple factory girl. ... girl dreams to become ... actress. She takes part in ... amateur stage performances. ... girl is not beautiful but she is ... talented, ... modest and ... charming. One day ... young actress suddenly gets ... invitation to play ... role of Joan of Arc in ... professional film. ... beginning actress impresses ... director with her emotional acting. ... scenes in which she takes part are tense and serious. Inna Churikova plays ... leading role of ... promising young actress expressively and vividly. In short it is ... excellent and ... impressive film. It is ... great success with ... public. It is my favourite film by Panfilov.

**Упражнение 55**  
*Расскажите о фильме, пьесе, о творческом пути композитора, писателя, актера.*



# 5

## Произношение

Чтение буквосочетаний . . . . . 104

## Грамматика

Урок 26. Причастие I в функции определения . . . . .	105
Урок 27. Настоящее продолженное время . . . . .	108
Урок 28. Сравнение простого настоящего и настоящего продолженного времени . . . . .	113
Урок 29. Присоединенный вопрос . . . . .	117
Урок 30. 1. Предлоги и наречия направления движения . . . . .	119
2. Глаголы to come и to go . . . . .	119
Урок 31. 1. оборот «to be going to + инфинитив» . . . . .	123
2. Формальное подлежащее it . . . . .	123

## Работа над лексикой и темой

Тема: Nature in Art

Текст: A Gentle Genius: Isaac Levitan (1860-1900) . . . . . 127

## Чтение буквосочетаний

ci	ˈspecial, ˈspacious, prəˈvincial, ˈfacial, muˈsician, ˌelec-
[ʃ]	ˈtrician
ti	ˈstation, pəˈsition, ˈpatient, ˌcombɪˈnation
ssi	ˈRussian, ˈsession, prəˈfession, comˈmission
si [3] (перед гласной)	deˈcision, ilˈlusion, conˈfusion, diˈvision, colˈlision
-ture [tʃə]	ˈlecture, ˈpicture, ˈfuture, ˈculture, ˈnature, ˈfeature
-tual [tʃuəl]	ˈactual, ˈfactual, intelˈlectual
-sure [ʒə]	ˈpleasure [ˈplezə], ˈmeasure, ˈtreasure
wr [r]	write, wrote, ˈwriggle, ˈwrinkle, wrap, wrist, wry
wh { [w] (в начале слова)	when, why, which, whim, whale, white, whine, wheel, ˈwhether
[h] (перед o)	who, whose, whom, whole
wa [wə]	want, wash, ˈwander, watch, wasp, what
wa+r [wɔ:]	war, warm, warn, reˈward
wo+r [wə:]	work, worse, worm, world, worth, ˈworship, word
nk [ŋk]	ink, pink, sank, thank, rink, think, bank
ng [ŋ]	sing, ring, long, wrong, ˈmeeting, king, strong
[ŋg] (перед гласной или n, l, r)	ˈanger, ˈCongo, ˈangle, ˈlanguage, ˈangry, ˈhungry, ˈEngland

## Упражнение 1

Прочитайте.

capˈricious — iˈnitiative	conˈfusion — ˈmission
ˈancient — ficˈtitious	ilˈlusion — deˈpression
comˈmercial — ˈpatient	colˈlision — ˈsession
artiˈficial — ˈaction	deˈcision — conˈfession
ˈcentury — ˈmutual	ˈpleasure — ˈvisual
ˈtexture — ˈtextual	ˈmeasure — ˈusual
ˈmixture — spiˈritual	ˈtreasure — ˈcasual
ˈtemperature — ˈpunctual	ˈleisure — unˈusual

## Упражнение 2

Прочитайте.

well — when	warm — worm
wide — white	ward — word
wait — whale	warn — world
winter — whisper	war — worse



wrap — rag	ring — rink
write — ride	thing — think
wrote — rode	sing — sink
wry — rye	bang — bank

### Упражнение 3

Прочитайте.

- |   |                        |
|---|------------------------|
| a) holding, shooting, training, working, looking, dreaming, hanging, ringing, bringing, singing, belonging, banging |                        |
| б) reading a newspaper  | thinking of you        |
| holding a programme   | discussing a picture   |
| working on a book   | sitting at a concert   |
| looking at the conductor  | dreaming about victory |
| smiling at me   | singing a song         |

## УРОК 26

### Словарь

to belong [bi'lɒŋ] принадлежать  
 to conduct [kən'dʌkt] дирижировать  
 to design [di'zain] проектировать  
 to examine [ig'zæmɪn] рассматривать  
 to hang [hæŋ] висеть  
 to hold [hould] держать  
 to notice ['nəʊtɪs] замечать

to produce [prə'dju:s] производить  
 to stand [stænd] стоять  
 to train [treɪn] обучать, готовить  
 to work (on) ['wɜ:k 'ɒn] работать (над)

close [klaʊs] близкий  
 exhibition [ˌeksɪ'bɪʃn] выставка

fly [flaɪ] 1. муха 2. летать  
 hunter охотник  
 owner ['əʊnə] владелец  
 spot [spɒt] пятно  
 stairs [steəz] лестница

### Интернациональные слова

address [ə'dres]  
 cigar [sɪ'gɑ:]  
 music piece ['mjuzɪk 'pi:s]

### Причастие I в функции определения

#### Инфинитив

to live  
 to see  
 to have  
 to be

#### Причастие I

living — живущий  
 seeing — видящий  
 having — имеющий  
 being — являющийся

Причастие I образуется прибавлением суффикса **-ing** к основе глагола и соответствует русскому причастию с суффиксом **-ущ/-ющ, -аш/-ящ**. Причастие I в функции определения может стоять перед определяемым существительным или после него, если оно имеет при себе пояснительные слова. Причастный оборот в английском языке запятыми не выделяется. На русский язык причастный оборот часто переводится придаточным предложением.

I see her *smiling* face. — Я вижу ее улыбающееся лицо.

I like the girl *sitting to the right*. — Мне нравится девушка, которая сидит справа.

### Текст

#### AT AN ART EXHIBITION

An art critic comes to an exhibition of modern art. He sees a group of people discussing some canvas. The critic stops and examines the picture belonging to a young artist. It is a still-life with red roses. The critic



addresses the people standing around and says:  
 "I don't understand artists painting such pictures.  
 These roses look like spots of red paint on the canvas.  
 And do you see this black spot on the left looking like  
 a fly? It doesn't look like a fly on the rose. It doesn't  
 look real at all!"  
 Suddenly the "black spot" flies away and the smiling  
 people see that the fly is real!

#### Упражнение 4

Составьте предложения по образцу.

A man designing houses is an architect.

to write poems, to paint pictures, to stage plays, to shoot films, to play on the stage, to sing in operas, to write novels, to play the violin, to work at a film studio, to conduct an orchestra, to write reviews, to shoot tigers

#### Упражнение 5

Переведите письменно.

1. В Москве пять студий, выпускающих фильмы.
2. У молодого оператора, который снимает этот фильм, мало опыта.
3. Пианист, исполняющий эту сонату, — выпускник консерватории.
4. Молодой человек, рассматривающий этот портрет, — художник.
5. Он один из режиссеров, работающих в нашем театре.
6. У актрисы, играющей главную роль в фильме, отличный голос.
7. В Советском Союзе есть только один институт, готовящий кинематографистов.

#### Упражнение 6

Переведите причастия, данные в скобках

As you see, this is a picture (изображающая) an art studio. The owner of the studio is the French painter Frédéric Bazille. The canvases (висящие) on the walls belong to him. There are six men in the studio. The tall man (стоящий) close to the easel is Bazille, the author of the picture. The name of the man (держашего) a walking stick and (рассматривающего) the canvas on the easel is Claude Monet. The man (глядящий) at the painting and (курящий) a cigar is Eduard Manet. All the three men (обсуждающие) the picture are painters (принадлежащие) to the impressionist school of painting. On the right there is another man (сидящий) at the piano and (играющий) some music piece. This is Edmond Maître, Bazille's close friend. The man (идущий) up the stairs is not an artist. He is Emil Zola, the famous French writer. The man (сидящий) near the stairs and (разговаривающий) to Zola is P. A. Renoir. This picture is rather interesting for people (любящих) French impressionists and (знающих) their art.

#### Упражнение 7

Дайте полные ответы на вопросы.

1. What picture is it?
2. Who is the tall man standing close to the easel?
3. Who is the man looking at the painting and smoking?
4. Who is the man sitting at the piano and playing some music piece?
5. Is the man going upstairs an artist too?
6. Who is the man sitting near the stairs and talking to Zola?
7. Whom do the pictures hanging on the walls of the studio belong to?





*Frédéric Bazille. The artist's studio*

#### Упражнение 8

Опишите репродукцию. Расскажите, что делают Меншиков и его дети Мария, Александр и Александра (слева направо).



*Vasily Surikov. Menshikov in Beryozov*



Словарь

to close [klaʊz] закрывать  
to cry [kraɪ] плакать  
to emphasize [ˈemfəsaɪz] подчеркивать  
to hear [hiə] слышать  
to hurry [ˈhʌri] спешить  
to be in a hurry спешить  
to laugh [lɑːf] смеяться  
to light up [ˈlaɪt ʌp] освещать  
to look through [θruː] просматривать  
to prepare [prɪˈpeə] готовить(ся)  
to rest [rest] отдыхать  
to ring [rɪŋ] звонить  
to ring up звонить по телефону  
to run [rʌn] бежать

to shout [ʃaʊt] кричать  
to stay [steɪ] оставаться  
to walk [wɔːk] ходить (пешком). гулять  
walking stick [ˈwɔːkɪŋ ˈstɪk] трость  
to watch [wɒtʃ] наблюдать

Запомните глаголы с предлогами!

to look at смотреть на  
to listen to слушать  
to wait for ждать  
to look for искать

chess [tʃes] шахматы  
festive [ˈfestɪv] праздничный  
masterpiece [ˈmɑːstəpiːs] шедевр  
notes [naʊts] записи, конспекты  
report [rɪˈpɔːt] доклад  
right after сразу после  
still [stɪl] все еще  
task [tɑːsk] задача  
through [θruː] через, сквозь

Интернациональные слова

demonstration [ˌdemonˈstreɪʃn]  
over the radio по радио  
over the telephone по телефону

Настоящее продолженное время

Английские продолженные времена обозначают действие в процессе его развития, которое совершается, совершалось или будет совершаться в определенный момент в настоящем, прошедшем или будущем.

Настоящее продолженное время состоит из двух частей: изменяемой части вспомогательного глагола **to be** в одной из его форм и неизменяемой части причастия I смыслового глагола.

to be (изменяемая часть)		+	-ing (Participle I) (неизменяемая часть)	
I am	}	to be reading	}	reading.
You are				
He				
She				
(It)				
			We are	
			You are	
			They are	

В вопросительной форме вспомогательный глагол **to be** ставится перед подлежащим:

Am I reading a book? — Читаю ли я книгу сейчас?  
What are you doing here? — Что вы тут делаете?  
Who is he looking at? — На кого он смотрит?

В отрицательной форме отрицание **not** ставится после вспомогательного глагола **to be**:

I am not reading. — Я сейчас не читаю.

Примечание:

Наличие слов, обозначающих момент речи (например, now, at this moment и т. п.), необязательно, так как сама форма глагола показывает, что действие совершается в момент речи. В русском переводе можно добавить слова *сейчас, теперь, в настоящий момент* и др.



*Cusma Petrov-Vodkin. The first demonstration*



## Текст

### "THE FIRST DEMONSTRATION" BY PETROV-VODKIN

This is a picture by Petrov-Vodkin, portraying a worker's family. The action takes place right after the October Revolution. The worker in the foreground is talking \* to his wife. His smiling wife is looking at him. She is holding him by the arm and is saying good-bye to him. He is leaving for the demonstration and she is staying at home with the baby. The baby is still sleeping in his bed. The clock on the wall shows that it is about 6 o'clock in the morning. The older boy sitting by the window is waiting for his father because they are going to the festive demonstration together. The style of the furniture in the room emphasizes the period. The sunlight coming through the window gives a festive atmosphere to this scene. The picture is a masterpiece of Soviet art. It belongs to the collection of the Tretyakov Gallery.

#### Упражнение 9

Прочитайте текст, заменяя местоимение I местоимениями you, he, we, they и внося другие нужные изменения.

- a) I am sitting at a concert. I am listening to the music. I am thinking about the music piece. I am looking at the conductor. I am holding a programme of the concert in my hands. I am trying to concentrate on the music.
- б) I'm standing at the corner of the street. I'm waiting for my friends. I'm not looking at anybody, I'm reading today's newspaper.

\* При описании действий людей на картине или рисунке употребляются глаголы в настоящем продолженном времени.



# Упражнение 10

Назовите действия людей, изображенных на рисунках.

He is opening the door



## Упражнение 11

Составьте предложения по образцу.

work (rest)  
They are not working, they are resting.

read (write); listen to music (watch TV); sit (walk); play the guitar (violin); paint (sketch); have breakfast (dinner); finish their work (begin a new task); to cry (to laugh)

## Упражнение 12

Составьте вопросы и ответы по образцам.

What are you doing? I am singing a song.

- a) to draw (portrait); to eat (an apple); to play (chess); to write (a letter); to hold (a stick); to try (to concentrate on my work); to examine (a picture); to shoot (a film sketch); to work (on my report); to watch (a TV programme); to look through (a magazine)

Where are you going? — I am going home.

- б) to hurry (to the studio); to run (to the bus stop); to sit (opposite the window); to look (through the window); to shoot (on the set); to stand (by the door); to hang the picture (on the wall)

Why are you hurrying? — I am hurrying because I am late.

- в) to smile (to be happy); to wait for the break (to be tired); to laugh (to be glad to see); to shout (to be noisy); to cry (to be sorry for); to close the window (to be cold)



### Упражнение 13

Перефразируйте вопросы по образцу.

About whom are you speaking?  
Who are you speaking about?

1. With whom are you working?
2. At whom are you looking?
3. For whom are you waiting?
4. About what are you thinking?
5. To whom are you listening?
6. About what is he dreaming?
7. With what brush is he painting?
8. For what are you looking?
9. To whom does this painting belong?
10. At what institute do you study?

### Упражнение 14

Составьте вопросы к рисункам по образцу упр. 13.



### Упражнение 15

Переведите письменно.

1. О чем вы разговариваете?
2. Над чем работает сейчас этот писатель?
3. Для кого я читаю?
4. Над какой проблемой думает профессор?
5. На что смотрит ребенок?
6. Над какой оперой работает сейчас композитор?
7. Кого ты ждешь?
8. Какую музыку она сейчас слушает?
9. На какую картину ты смотришь?

### Упражнение 16

Дайте краткие ответы на вопросы.

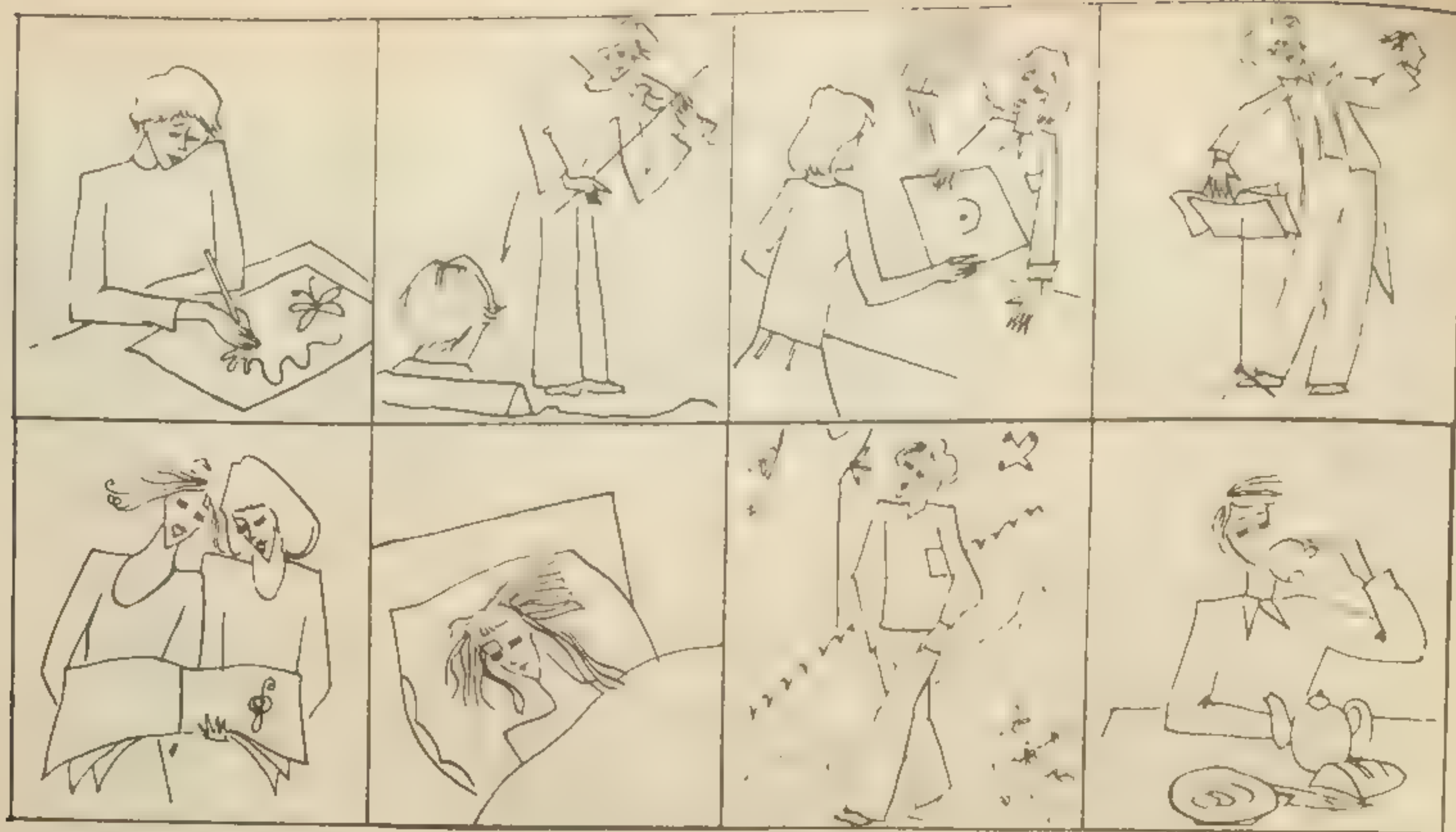
1. Does this drawing belong to you?
2. Have you any questions?
3. Is there a students' hostel at your institute?
4. Are there any mistakes in your work?
5. Are these students hurrying to the institute?
6. Are you going to the library with us?
7. Do you want to shoot a film about your institute?
8. Does it take a long time to shoot a short documentary film?
9. Have you any close friends among the students of your group?
10. Are you looking for your pen?
11. Are you waiting for your friend now?

### Упражнение 17

а) Составьте общие и специальные вопросы к рисункам на с. 112 по образцу.

Is the boy drawing?  
What is he drawing?





б) Опишите репродукцию.



James Gillray. Marriage idyll

**Упражнение 18.**

Переведите и сыграйте диалог.

1. — Что делает сейчас Джейн? — Она все еще разговаривает по телефону.  
— А Катя? — Она отдыхает в своей комнате.
2. — Джим сейчас очень занят? — Да. Он все еще переводит статью.  
— А Джек тоже занят? — Нет, он слушает музыку по радио.
3. — Кого ты ждешь? — Я жду Аню.  
— А что она здесь делает так поздно? — Она все еще репетирует.
4. — Кого ты ищешь? — Я ищу Петра. Где он сейчас?  
— Он все еще в библиотеке. — Что он там делает?  
— Он готовится к экзамену. Он просматривает свои конспекты.



## Словарь

to decide [dɪ'saɪd] решать  
to forget [fə'get] забывать  
to get into trouble [trʌbl] попасть в беду  
to go for a walk [wɔ:k] идти на прогулку  
to have tea [ti:] } пить чай  
to drink tea }  
to know how ['nou 'hau] уметь  
to matter ['mætə] иметь значение  
It doesn't matter. Это не важно.  
What is the matter? В чем дело?

door-bell ['dɔ:bel] дверной звонок  
pupil ['pjʊ:pɪl] ученик  
sheet of paper ['ʃi:t əv 'peɪpə] лист бумаги  
views [vju:z] взгляды  
better ['betə] лучше  
the best [best] наилучший  
last [lɑ:st] последний  
enough [ɪ'nʌf] достаточно  
That's enough. Довольно (Хватит.)  
against [ə'geɪnst] против

in surprise [sə'praɪz] с удивлением  
with his back to us спиной к нам  
with his face to us лицом к нам  
the same [seɪm] тот же самый  
it says [sez] в нем говорится

## Интернациональные слова

conflict [kən'flikt]  
nervous ['nɜ:vəs]  
prose [prəʊz]  
stop [stɒp]  
revolutionary [revə'lʊʃnəri]

## Сравнение простого настоящего и настоящего продолженного времени

Как вы уже знаете, настоящее продолженное время обозначает незаконченное действие, протекующее в момент речи (или включающее этот момент) и рассматриваемое как процесс.

I am looking at the conductor. — Я смотрю на дирижера (в данный момент).  
What book are you reading now? — Какую ты сейчас читаешь книгу? (необязательно в данную минуту)

Простое настоящее время такого значения не имеет. Оно обозначает действие, не указывая на характер его протекания, и часто употребляется для описания обычных, регулярных, повторяющихся действий:

John lives in London. He studies at an Art Institute.  
He goes to the institute every day.

Настоящее продолженное время может употребляться для выражения заранее намеченного действия, которое совершится в ближайшем будущем (особенно с глаголами движения):

They are going to the theatre tonight. Они идут в театр сегодня вечером.  
He is coming in a minute. Он придет через минуту.

Глаголы, выражающие чувства, восприятия (to hear, to see, to know, to understand, to like, to want, to love и др.), не имеют форм продолженного времени:

I see a picture. We want to go home. I understand you.

## Текст

### "PROSE OF LIFE" BY BAKSHEYEV

This is a picture by Baksheyev, a famous Soviet painter. The action takes place at the end of the last century in a middle-class family. There are three people in the





*Vasily Baksheev. Prose of life*

room. They are sitting at a tea table. They are having breakfast. We feel there is some conflict between the girl and her father. The girl sitting with her back to her father is looking through the window. There are tears in her eyes but her face expresses protest. Her father sitting on the right looks tired and nervous. He is looking at his daughter angrily and is trying to light up his cigarette. The girl's mother is sitting in the background. She is not taking part in the conflict. She is holding a cup of tea. She is not even looking at her husband or her daughter. They are not talking. The interior of the room emphasizes the period. The atmosphere of the picture is tense and depressing. The reasons for the conflict are not clear but they make all the three unhappy.

**Упражнение 19**  
*Ответьте на вопросы.*

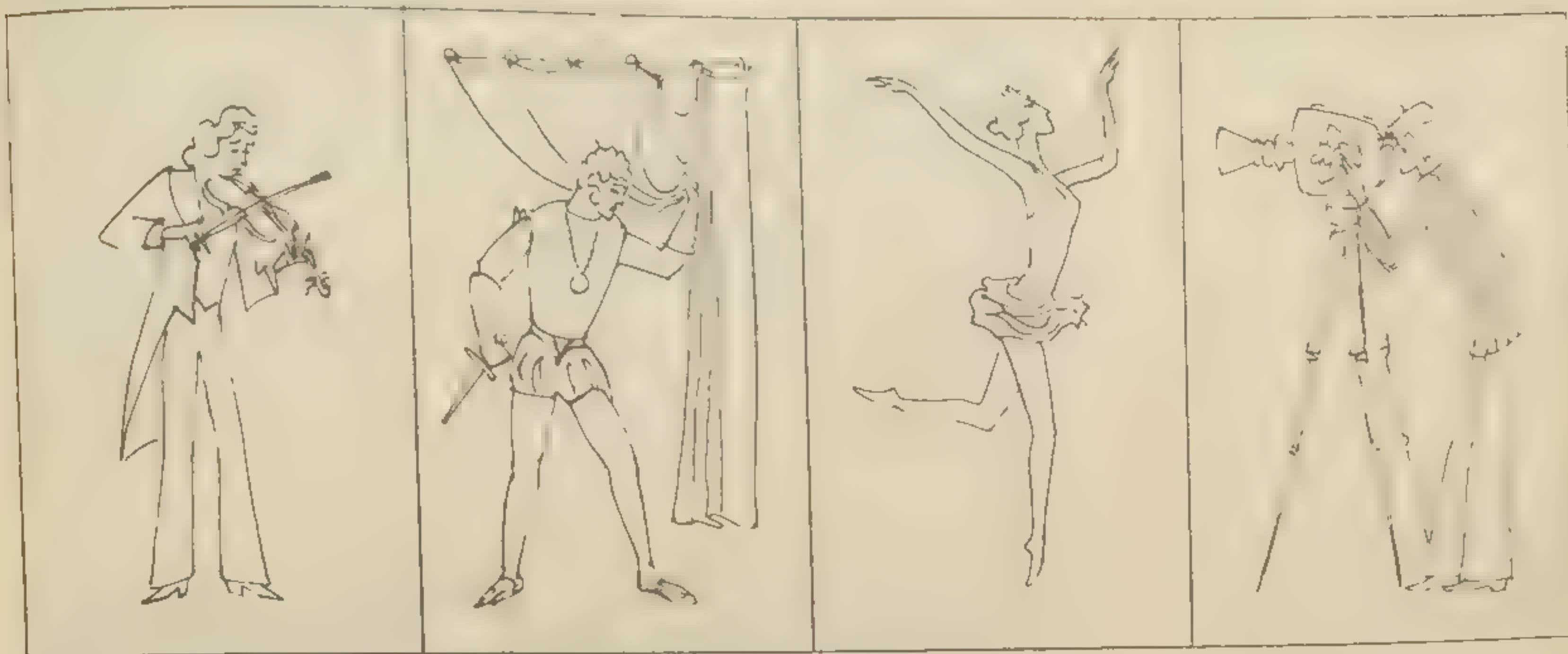
1. What does this picture portray? 2. When does the action take place? 3. How many people are there in the room? 4. What are they doing? 5. Why is the old man angry? Is he right? 6. Why is the girl looking through the window? 7. What does her face express? Is the girl right? 8. Why isn't the old woman taking part in the conflict? 9. Why isn't she looking at her husband? 10. Why aren't they talking? 11. What do you think is the reason for the conflict? 12. Whom do you sympathize with, the girl or the parents? 13. Do you know any other paintings by the same artist?



### Упражнение 20

Составьте подписи к рисункам

This man is a poet. He usually writes poems.  
He is writing a poem.



### Упражнение 21

Объясните употребление времен.

### IT DOESN'T MATTER

Bessy is a little girl. She doesn't go to school and of course she doesn't know how to read and write. Her sister Mary is twelve. She is a big girl. She goes to school and she reads, writes and draws rather well. One day Mary comes into the room and sees Bessy. She is sitting at the table. There is a sheet of paper in front of her and she is holding a pen in her hand.

— What are you doing, Bessy? — Mary asks.

— I am writing a letter to my friend Kitty.

— But you don't know how to write, — Mary says in surprise.

— It doesn't matter, — Bessy answers. — My friend Kitty doesn't know how to read.

### Упражнение 22

Прочитайте рассказ, выбирая одну из форм глагола, данных в скобках. Перескажите его.

### A PUPIL OF A FAMOUS COMPOSER

Toscanini (comes, is coming) to a little town in America. In the evening he (goes, is going) for a walk. Suddenly he (hears, is hearing) that some musician (plays, is playing) Chopin in one of the houses. Toscanini (stops, is stopping) and (listens, is listening). Then he (sees, is seeing) some paper in the window. It says: "Miss Smith. Music lessons. 2 dollars an hour."

The composer (thinks, is thinking): "Miss Smith (doesn't, isn't) (play, playing) this piece well at all. She (wastes, is wasting) her time. She (makes, is making) too many mistakes."

So he (decides, is deciding) to teach her how to play the piece. He (rings, is ringing) the door-bell. The music (stops, is stopping) and a young woman (opens, is opening) the door.

— Are you Miss Smith? — the composer (asks, is asking) her. — My name is Toscanini. I (see, am



seeing) that you (play, are playing) Chopin's Nocturne. I (want, am wanting) to show you how to play it better. Miss Smith is very happy. Toscanini's name is familiar to her. She (asks, is asking) him to come in. The composer (sits, is sitting) down at the piano and (tries, is trying) to teach Miss Smith how to play Chopin's piece. Miss Smith (thanks, is thanking) the composer and (promises, is promising) not to forget his lesson. Then Toscanini (leaves, is leaving).

A year (passes, is passing) and Toscanini (comes, is coming) to the same town again. One day he (passes, is passing) Miss Smith's house and he (sees, is seeing) a new big piece of paper in the window. It says: "Miss Smith. Pupil of Toscanini. Music lessons. 4 dollars an hour."

### Упражнение 23

Составьте вопросы к репродукции и опишите ее.



Ilya Repin. Unexpected arrival

### Словарь

to attract [ə'trækt] привлекать  
to be situated ['sitju:etɪd] быть  
расположенным  
to miss [mɪs] скучать  
to shine [ʃaɪn] светить, сиять  
sunshine ['sʌnʃaɪn] солнеч-  
ный свет  
to wake up ['weɪk 'ʌp] просы-  
паться

endless ['endlɪs] бесконечный  
heavy ['hevi] тяжелый, силь-  
ный  
mad [mæd] безумный, сума-  
шедший

### УРОК 29

permanent ['pɜ:mənənt] по-  
стоянный  
strong [strɒŋ] сильный  
wet [wet] мокрый

fog [fɒg] туман  
generation [ˌdʒenə'reɪʃn] поко-  
ление  
motherland ['mʌðəlænd] ро-  
дина

rain [reɪn] дождь  
wind [wɪnd] ветер

all the year round ['ɔ:l ðə 'jɪə  
'raʊnd]

once [wʌns] однажды, один  
раз  
twice [twɑ:ɪs] дважды, два  
раза  
two days running ['tu: daɪz  
'rʌnɪŋ] два  
дня подряд  
if [ɪf] если

### Интернациональные слова

climate ['klaɪmɪt]  
colony ['kɒləni]  
monotonous [mə'nɒtnəs]  
monotony [mə'nɒtni]  
specific [spi'sɪfɪk]



## Присоединенный вопрос

Такой тип вопросов состоит из двух частей — утвердительного предложения и краткого общего вопроса — отрицательного или утвердительного предложения и краткого общего вопроса (без отрицания). Изучите примеры:

1. It is raining, **isn't it?**  
It **isn't** raining, **is it?**
2. You like this drawing, **don't you?**  
You **don't** like this drawing, **do you?**

### Упражнение 24

Закончите фразы присоединенным вопросом.

It is your camera, **isn't it?**  
She is not angry, **is she?**

- a) 1. She is a promising actress, ...? 2. I am not late, ...?  
3. You are hungry, ...? 4. It is not raining again, ...?  
5. They are ready to help you, ...? 6. He is not ill, ...?  
7. Kate is sorry for him, ...? 8. The weather is lovely, ...?  
9. You are not listening to me, ...? 10. Henry is not leaving right now, ...? 11. You are not afraid of the rain, ...?

There is a theatre in your town, **isn't there?**  
There **isn't much** furniture in your room, **is there?**

- b) 1. There isn't enough light for shooting here, ...?  
2. There is a good library at your institute, ...? 3. There is not much wind today, ...? 4. There is no fog today, ...?  
5. There is a hostel at your institute, ...? 6. There are no modern conveniences in their house, ...?

You **have** a camera, **haven't you?**  
You **have no** questions, **have you?**

- b) 1. They have their own cottage in the suburb, ...?  
2. Fred has good taste, ...? 3. You have no idea of this problem, ...? 4. They have rehearsals every afternoon, ...?  
5. The boy has no ear for music, ...? 6. You have a sense of humour, ...? 7. He has no time for reading, ...?

You speak French, **don't you?**  
He **doesn't speak** Italian, **does he?**

- c) 1. This camera belongs to you, ...? 2. You don't need my help, ...? 3. It doesn't take you long to learn a piece of music, ...? 4. This picture shows modern life, ...?  
5. John wakes up early every morning, ...? 6. You believe me, ...? 7. The sun shines here almost all year round, ...? 8. The children miss their parents, ...?  
9. Thrillers attract the public, ...? 10. Henry doesn't think that I am lazy, ...?



## THE WEATHER IN HOLLYWOOD

Hollywood is a film colony. It is situated in California. It is a suburb of the city of Los Angeles. The climate in Hollywood is specific. The sun shines almost all the year round. This is what attracts film-makers to Hollywood. It seldom rains. Once or twice in a generation there is bad weather. It is hard for an Englishman to believe it, as the English weather is never the same two days running. Englishmen like to discuss the weather. They usually begin a conversation with the words: "It is a fine day, isn't it?" or "It isn't raining, is it?" That is why an Englishman living in Hollywood misses the climate of his Motherland. When he wakes up almost every morning to the same endless sunshine, he dreams of a day of nice wet fog, good heavy rain, a fresh strong wind. What is there to talk about? If he says: "It is a lovely day, isn't it?" people look at him in surprise and think that he is mad. Oh, the monotony of a climate where every day is fine!

## Упражнение 25

Закончите фразы присоединенным вопросом.

1. Hollywood is situated in California, ...?
2. The sun shines in California almost all the year round, ...?
3. Permanent sunshine attracts film-makers to Hollywood, ...?
4. It never rains there, ...?
5. It is hard to believe it, ...?
6. Englishmen like to discuss the weather, ...?
7. English weather is never the same two days running, ...?
8. There are wet fogs, heavy rains and cold winds in England, ...?
9. Endless sunshine is monotonous, ...?

## Упражнение 26

Переведите письменно.

1. Хорошая погода необходима для киносъемки, не так ли?
2. Вы не проводите лето в городе, не правда ли?
3. Теплый климат привлекает многих туристов в Крым, не правда ли?
4. Сильный дождь не бывает долгим, не правда ли?
5. Он тоскует по отцу, не так ли?
6. Люди обычно не любят мокрую погоду и туманы, не правда ли?
7. У вас есть домик под Москвой, не так ли?

## УРОК 30

## Словарь

to lie [laɪ] лежать  
to put in order ['put in 'ɔ:də] приводить в порядок  
to return [rɪ'tɜ:n] возвращаться  
to see to the station провожать до станции (но to see home)  
to throw [θrou] бросать

bird [bɜ:d] птица  
brief-case ['bri:feɪs] портфель  
call [kɔ:l] зов, призыв  
telephone call телефонный звонок  
copy ['kɒpi] экземпляр, копия  
guest [gest] гость  
letter-box почтовый ящик  
pocket ['pɒkɪt] карман  
sky [skaɪ] небо

study ['stʌdi] кабинет (в квартире)  
suit-case ['sju:tkeɪs] чемодан  
water ['wɔ:tə] вода

in disorder в беспорядке  
Интернациональные слова

hotel [hou'tel]  
taxi ['tæksi]  
(aero)plane ['(æəə)pleɪn]

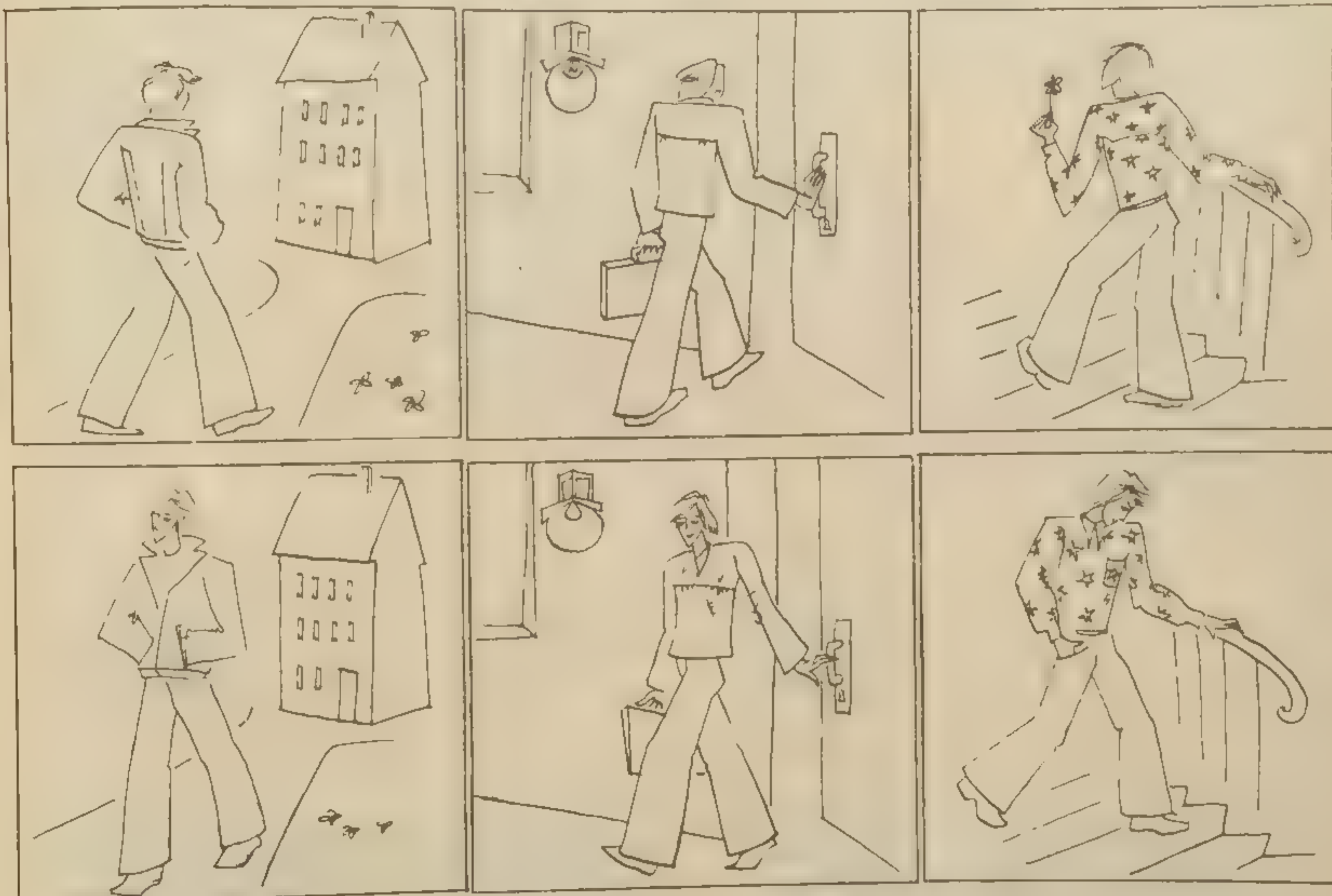


## 1. Предлоги и наречия направления движения

to — к, на, в (приближение)	from — от, из, с (удаление) away — прочь
into — (внутри)	out of — из (изнутри)
up — вверх	down — вниз
upstairs — вверх (по лестнице)	downstairs — вниз (по лестнице)

### Упражнение 27

Опишите действия людей на рисунках, используя глаголы движения *to go, to come, to hurry, to walk, to run*.



## 2. Глаголы *to come* и *to go*

Хотя глагол *to go* часто переводится «идти», а глагол *to come* — «приходить», при употреблении их надо ориентироваться на их значения в английском языке. Глагол *to go* обозначает движение от говорящего, а глагол *to come* — движение к говорящему. Сравните:

Учитель входит в комнату. (Мы смотрим из коридора, учитель удаляется от нас.)

The teacher is **going** into the room.

Учитель входит в комнату. (Мы находимся в комнате, учитель приближается к нам.)

The teacher is **coming** into the room.



Не забудьте, что оба глагола обозначают движение независимо от способа передвижения:

He goes home by metro  
They are going to Kiev by train  
We are going to Sochi by plane.  
The tourists are coming today.

Он едет домой на метро.  
Они поедут в Киев поездом.  
Мы полетим в Сочи самолетом.  
Туристы приезжают сегодня.

### Текст

It is morning. I am walking to the institute. People are going to work. Workers are hurrying to the factory. Children are running to school. I never hurry but I always come to the lectures in time. I come home from the institute at 6. My father returns from work at 5 because our house is not far from his place of work. From the hall I see my father in his study. When I come into my little studio I see my mother trying to put my things in order. She likes to see my art studio clean. She puts all the brushes, palettes and tubes into the paint-box; she puts all the books back into the bookcase and she always puts some fresh flowers into the vase. Right after that I begin to work. I take my brushes, paints and palettes out of the paint-box. I take my albums out of the bookcase again. I take a pencil out of my pocket and begin to work. When I go out of my room, all my things are in disorder again.

### Упражнение 28 Переведите устно.

#### a) to — from

в кино	во Францию	до остановки
из магазина	из Лондона	к телефону
от автора	от меня	со сцены
из Японии	с неба	на студию
с концерта	в музей	в библиотеку
из школы	на урок	с потолка

#### b) into — out of

в карман	из окна	в зеркало
в чемодан	из портфеля	в аудиторию
в воду	из этюдника	из лифта
в поезд	из комнаты	в угол
в небо	из самолета	из сумки

### Упражнение 29 Переведите устно.

to fly away	to sit down	to stand up	to give back
to run away	to lie down	to sit up	to take back
to go away	to fall down	to look up	to put back
to throw away	to put down	to fly up	to look back
to take away	to write down	to get up	to come back

### Упражнение 30 Переведите письменно.

1. Джон, возьми эти книги у Мери и прочитай их. 2. У меня два письма из Лондона от моих друзей. 3. Иди наверх и принеси пять экземпляров



учебника из библиотеки. 4. Давайте спустимся вниз и встретим гостей из Германии в раздевалке. 5. Сними холст с мольберта и поставь его в угол. 6. Куда ты спешишь? — Я спешу к телефону. Я жду звонка от брата. 7. Осенью многие птицы улетают. 8. Дети любят бросать камушки в воду. 9. Пожалуйста, поставь цветы в вазу. 10. Убери эти книги. Мне они уже не нужны. 11. Некоторые люди не любят выбрасывать старых писем. 12. Я хочу проводить вас до станции метро.

### Упражнение 31

Употребите *to go* и *to come*.

1. I am glad to see you ... in! 2. The door of their flat is open but don't ... in! 3. If you want to have a smoke ... out of the room. 4. When does your father ... home from work? 5. ... upstairs to the library and take this book. 6. ... to the blackboard, then ... back to your seat. 7. ... to the lectures in time. 8. You see, I am tired! Please, ... out! 9. Look! The film show is already over and the people are ... out of the cinema. 10. The play is not interesting. Let's ... away.

### Упражнение 32

Переведите письменно.

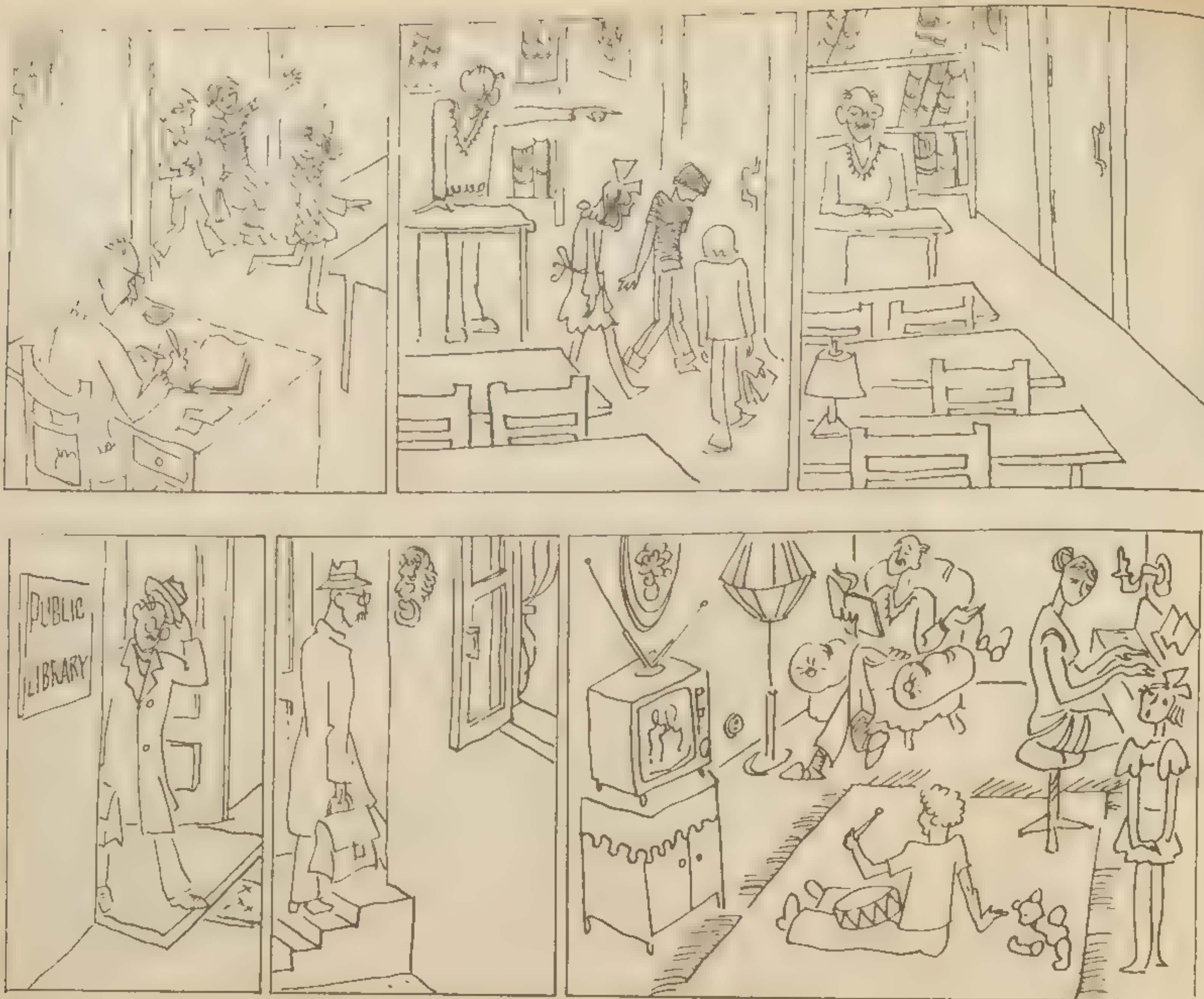
1. Идите сюда! 2. Идите в свою комнату. 3. Сегодня мой отец едет в Лондон. 4. Давайте выйдем из комнаты и поговорим. 5. Я хочу выйти на минуту. Не уходите без меня. 6. Идите со мной, я хочу показать вам интересную вещь. 7. Иди и поищи Джона. 8. Не входите в зал. Там уже идет концерт. 9. Не выходите из зала во время перерыва. 10. Не начинайте репетицию без меня. Я уже иду.

### Упражнение 33

Опишите каждый рисунок, используя настоящее продолженное время. Суммируйте рассказ в простом настоящем времени.







### УРОК 31

#### Словарь

to blow [bləʊ] дуть  
to buy [baɪ] покупать  
to cover ['kʌvə] покрывать  
to cross [krɒs] пересекать,  
переходить через  
to face [feɪs] стоять лицом  
to get [get] становиться  
to get dark темнеть  
to get wet промокнуть  
to go to bed лечь спать  
to make plans строить планы  
to move [mu:v] двигаться  
to seem [si:m] казаться  
to skate [skeɪt] кататься на  
коньках  
to ski [ski:] кататься на лы-  
жах  
to wear [weə] носить (одеж-  
ду)

North [nɔ:θ] север  
South [saʊθ] юг  
East [i:st] восток  
West [west] запад

cloud [klaʊd] облако, туча  
forest ['fɒrɪst] лес  
grass [grɑ:s] трава  
ice [aɪs] лед  
leaf (leaves) [li:f] ([li:vz])  
лист (листья)  
leave [li:v] отпуск  
on leave в отпуск(е)  
raincoat ['reɪnkəʊt] плащ  
sea [si:] море  
sea-side ['si:saɪd] морской ку-  
порт  
snow [snəʊ] снег  
storm [stɔ:m] буря, гроза  
skating-rink ['skeɪtɪŋrɪŋk] ка-  
ток  
umbrella [ʌm'brelə] зонтик  
view [vju:] вид  
weather report } прогноз  
~ forecast } погоды

changeable ['tʃeɪndʒəbl] неус-  
тойчивый, изменчивый  
hot [hɒt] горячий, жаркий

rude [ru:d] грубый  
rainy ['reɪni] дождливый  
soft [sɒft] мягкий  
strange [streɪndʒ] странный  
sunny ['sʌni] солнечный

by the way между прочим  
look here послушай(те)  
for a long time долго  
Never mind! Ничего!  
in an hour через час  
one of these days на днях  
unfortunately [ʌn'fɔ:tʃnɪtli] к  
сожалению  
yourself (ты) сам  
tonight [tə'naɪt] сегодня вече-  
ром

#### Интернациональные слова

continent ['kɒntɪnənt]  
governess ['gʌvənɪs]  
manner ['mænə]  
monologue ['mɒnələg]  
season ['si:zn]



## 1. Оборот «to be going to + инфинитив»

Оборот «to be going to + инфинитив» служит для выражения будущего времени в разговорной речи и часто обозначает намерение. По форме первая его часть — глагол to go в настоящем продолженном времени. Ср.:

*I am going to the library.* — Я иду в библиотеку.

*I am going to work at the library.* — Я буду работать в библиотеке.

*He is not going to take part in the concert.* — Он не будет (не собирается) принимать участие в концерте.

*What are they going to do tomorrow?* — Что они собираются (будут) делать завтра?

## 2. Формальное подлежащее it

*It often rains in autumn.*

Осенью часто идет дождь.

*It is snowing now.*

Сейчас идет снег.

*It is getting dark.*

Темнеет (становится темно).

*Look at the cloud. It's going to rain.* — Посмотри на облако. Сейчас будет дождь.

Вопросы и отрицательные предложения:

*Does it often rain in autumn?*

*It doesn't often rain here.*

*Is it snowing now?*

*It isn't snowing now.*

### Текст

### THE ENGLISH CLIMATE

The climate of England is soft because there is sea around the country. It is not hot in summer and it is not very cold in winter. It often rains. It rains in all the seasons of the year. The cold air which comes to England from the continent already becomes warm when it moves across the North Sea and brings many clouds to England. In the South of England it seldom snows and the snow doesn't cover the ground for a long time. We all know about the famous London fogs which usually fall in winter and in autumn. English weather is so changeable that it is difficult for the people to make plans for holidays. The weather is never the same two days running. That is why the Englishmen so often talk about the weather and listen to weather reports over the radio. The Englishmen never leave the house without an umbrella. Even on a sunny day they are not sure that it is not going to rain in an hour or two.

### Упражнение 34

Закончите фразы вопросом

- a) 1. It is cold outside, ...? 2. It is raining, ...? 3. The weather is lovely, ...? 4. It is warm in the room, ...? 5. It often rains in autumn, ...? 6. You like winter, ...? 7. You go in for sport, ...? 8. She has an umbrella, ...? 9. It takes you a lot of time to paint a landscape, ...? 10. It is a beautiful view, ...? 11. There are a lot of yellow leaves on the ground, ...?



...? 12. It seems strange to you to hear this, ...?  
13. You are going to spend your leave at the seaside.  
?

б) 1. It is not pleasant to go for a walk on a rainy day, ...? 2. You don't need an umbrella, ...? 3. They have no time to go in for sport, ...? 4. It isn't snowing, ...? 5. It doesn't seem hard to you to work so late, ...? 6. You are not going to stay here all night, ...?

Упражнение 35  
Переведите письменно

а) 1. Сегодня очень тепло, и ярко светит солнце. 2. На реке сегодня холодно, так как дует холодный ветер. 3. Когда идет дождь, приятно быть дома. 4. Почему здесь так темно? 5. Уже становится холодно, пойдем домой. 6. Уже поздно. Пора ложиться спать. 7. На улице идет дождь, не правда ли? 8. Им трудно найти хороший сценарий. 9. Вам не интересно принимать участие в обсуждении, не правда ли? 10. Мне необходимо выучить этот монолог наизусть, не так ли? 11. Зимой темнеет рано, не правда ли?

б) 1. Вы собираетесь писать сценарий вместе, не так ли? 2. Они примут участие в этом любительском концерте. 3. На этот раз я покажу вам свои пейзажи. 4. Я отвечу на все вопросы. 5. Какой монолог ты собираешься прочитать? 6. Я не собираюсь ждать его. 7. Она собирается написать мне письмо? 8. Что вы будете делать в воскресенье? 9. Что вы собираетесь делать сразу после занятий?

Упражнение 36  
Раскройте скобки

1. It is autumn (Сильный ветер дует) from the West bringing (тучи) full of rain. (Идет дождь.) A man and a woman are crossing the street. (Кажется) that they are very cold. The man is wearing (плащ) and the woman is holding (зонтик). The man's raincoat and the woman's umbrella are (мокрые).

2. It is winter. (Холодно) The snow (покрывает) the ground. We can see (каток) and some people (которые катаются на льду). We see some men coming (из леса). They are not skating, they (катаются на лыжах). It is only 4 o'clock in the afternoon but (темнеет) quickly.

3. It is a fine day (весной). The sun (светит ярко) in the blue sky. (Тепло.) There are a lot of flowers and green (трава) in the parks. The birds (поют) in the trees.

4. Now it is summer. (Очень жарко), but there is a dark cloud coming (с востока). It seems (собирается дождь). Some people (плавают) in the river. Two girls are coming down to the river. They (собираются) to have a swim. A dog (лежит в траве) near the river. The people are not afraid of the (приближающейся) storm, because (летние дожди) are short and (теплые).

Упражнение  
Переведите письменно

Упражнение  
Ответьте на

Упражнение  
а) Ответьте  
опишите репр

Vasily Perov  
governess at a



Прочитайте и сыграйте диалог.

Hello, Mary!  
What are you doing  
here?

Hello, Fred!  
I'm waiting for the  
rain to stop. Look at  
that rain! It's rain-  
ing very hard, isn't  
it?

It is. But you have an umbrella, don't you?

— Unfortunately not, but I'm going to buy one, one of these days. The weather is so changeable now, isn't it? It's never the same two days running, is it?

I know... Look! Hey, Mary, you can take my umbrella!

Oh, thanks so much.  
But you need it your-  
self, don't you?

No, I'm not afraid  
to get wet.

- In that case I'll take your umbrella with pleasure.

By the way, what are you doing tonight?

— Sorry, but I'm afraid I'm busy tonight.

— Too bad! Well, so long, Mary, see you on Monday!

— So long, Fred, and thanks a lot.

Ответьте на вопросы.

1. What season is it now?
2. What is the weather like today?
3. What is the climate of your home town like?
4. When does it get dark in winter and in summer?
5. What is your favourite season? Why?
6. Why do people like to spend their summer holidays in the South?
7. Where are you going to spend your leave this summer?

а) Ответьте на вопросы и опишите репродукцию.



*Vasily Perov. The arrival of a governess at a merchant's house*



1. Who is the modest-looking girl facing the group of people? 2. Who is that man so rudely examining her? 3. What is the girl going to do with the papers she is holding in her hands? 4. What is she going to do in the merchant's house? 5. What is she going to teach the merchant's children? 6. Do you think they are going to learn good manners too? 7. Is the governess going to get a lot of money for her work? 8. Do you think she is going to be happy among these people?

б) Расскажите, как себе представляет свое будущее молодая актриса.



## РАБОТА НАД ЛЕКСИКОЙ И ТЕМОЙ

### Словарь

to convey [kən'vei] передавать  
to face [feis] сталкиваться с  
to fill [fil] наполнять  
to manage ['mænidʒ] удаваться

to shoot on location ['ʃut ɒn lo(u)'keɪʃn] снимать на натуре

to tie [taɪ] привязывать  
to travel ['trævl] путешествовать

background ['bækgraʊnd] фон  
beauty ['bjʊti] красота

eternity [ɪ'tɜːnɪti] вечность  
feeling ['fiːlɪŋ] чувство  
greatness ['greɪtnɪs] величие  
horse [hɔːs] лошадь  
location shot [lo(u)'keɪʃn 'ʃɒt] натурный кадр  
meaning ['miːnɪŋ] значение, смысл  
movement ['muːvmənt] движение  
step [step] шаг  
stillness ['stɪlnɪs] тишина, покой  
sunrise ['sʌnraɪz] восход солнца  
sunset ['sʌnsɛt] закат солнца

clear [kleə] ясный  
elder (son) ['eldə] старший (сын)  
eternal [ɪ'tɜːnəl] вечный  
gentle ['dʒentl] мягкий, нежный  
golden ['gouldn] золотистый  
lonely ['ləʊnli] одинокий  
still [stɪl] неподвижный, тихий

alone [ə'ləʊn] один, наедине  
cycle of life ['saɪkl] круговорот (цикл) жизни  
for example [ɪg'zɑːmpl] например  
the fact that то, что



from town to town из города в город  
just a few всего лишь несколько  
just a few steps away всего лишь в нескольких шагах

### Интернациональные слова

decorative [ˈdeɪkəreɪtɪv]  
delicate [ˈdelɪkət]  
idealize [ˈaɪdɪəlaɪz]  
genius [ˈdʒiːniəs]  
method [ˈmeθəd]

melancholic [ˌmeləŋˈkɒlɪk]  
pastoral [ˈpɑːstərəl]  
philosophical [ˌfɪləsəˈfɪkəl]  
result [rɪˈzʌlt]  
rhythm [ˈrɪðm]  
unique [juˈniːk]

#### Упражнение 40

Образуйте новые слова и переведите их.

-ness mad, soft, gentle, fresh, clever, ready, white, black, right, good, great, lovely, happy, sad  
-ity original, real, active, productive, familiar, formal, sentimental, festive  
-ish red, green, yellow, book, child, fool  
-y sun, sleep, cloud, wind, fun, rain  
-less cloud, hope, life, face, end, use, sleep, thank, wind, colour, name

#### Упражнение 41

Скажите, от каких слов образованы слова, и переведите их.

traditional, symbolic, interesting, endless, detailed, central, sunny, charming, useful, rhythmic, business, foreigner, usually, widely, decorative, dreamer, reflection, expressive, simply, belonging, attractive, thankful, tactful, childish, activity

#### Упражнение 42

Определите, каким членом предложения и какой частью речи являются выделенные слова, и переведите предложения.

1. The girl is holding a pair of *skates*. I know that she *skates* rather well. 2. The lecturer *names* some masterpieces of Spanish painters. Almost all their *names* are familiar to us. 3. The students *hand* their film reviews to their master. Look at this lovely carpet, it is *hand* work, I believe. The painter is holding a brush in his right *hand*. 4. They *sleep* with an open window almost all the year round. Some people talk in their *sleep*. 5. Don't *cover* your picture with paper because the paint is still fresh. Where is the *cover* of this empty box? 6. They say that these *rains* are going to last till November. When it *rains* we use an umbrella. 7. Every man on the shooting stage knows his *place* and his job. The cameramen *place* their camera in the corner.

#### Упражнение 43

Переведите сочетания интернациональных слов.

- а) деликатные манеры, монотонный ритм, меланхолическая тема, политический конфликт, символическая форма, уникальный талант, идеальный климат, практический результат, нервный тип
- б) expressive monologue, political protest, real genius, continental climate, regular seminar, British colony, spiritual music, serious measure, compositional method

#### Текст

### A GENTLE GENIUS: ISAAC LEVITAN (1860-1900)

There are many brilliant landscape-painters in Russian art. We all love Shishkin's forests, Polenov's charming views of Russian nature, Savrasov's fresh and optimistic landscapes and many others.



Isaak Levitan Autumn day  
Sokolniki



But Levitan is unique. When you stand before his lovely canvases you forget that just a few steps away there is a big city full of movement, where people are hurrying here and there like mad, where cars are speeding along the streets filling the air with smoke... Here you are alone with Beauty, alone with Russia.

Levitan's landscapes are full of loneliness and sadness. It is difficult to believe that some of these paintings are the work of a 17-year-old painter (like "Autumn", 1877). His art is like the music of Tchaikovsky and Rakhmaninov. It is lyrical and melancholic. His palette is not bright. It is soft and gentle. Even the names of almost all his pictures reflect the feeling of hopelessness and sadness, for example, "Eternal Peace", "Golden Autumn".

Let's have a look at one of Levitan's landscapes "Autumn Day. Sokolniki". The picture portrays a lovely view of a park. In the foreground there is a lonely figure of a lady walking along the road. On each side of the road there are tall trees. It is early autumn. The leaves are already getting yellow. It is warm and still. The sky is clear. It is not only a decorative background in Levitan's pictures but a symbol of greatness and eternity. It speaks of life passing, of the Greatness of Nature.

Упражне  
Золоти  
ни, где

Упражне  
Передай  
на англи

и и



#### Упражнение 44

Прочитайте текст, переводя слова в скобках.

### SHOOTING ON LOCATION

(Почти все) the film-makers (снимающие) a film (на натуре) face an (вечная проблема) of the (погода). (Трудно) to plan the shooting: sometimes (идет дождь) for many days when they (нуждаются) the sunshine or a (туман) falls when they want a clear (сияющее небо). It is also a great problem for cameramen because (невозможно) to shoot a scene if there isn't (достаточно) light. If it is cloudy and dark (во время) the shooting, (то же самое изображение) on the screen is going to be (сероватое) and unexpressive. A talented cameraman tries to (передать красоту и свежесть), to (подчеркнуть) the greatness of nature. In some colour films we see poetic and lyrical (виды природы) in (мягких) and delicate colours. (Даже) in black-and-white photography some cameramen (удается) to show lovely landscapes, to (использовать натурные кадры) as an emotional background for the (действие). (Важно) for the cameraman, shooting (на натуре), to have poetic sense and artistic (вкус), like a real (художник-пейзажист).

#### Упражнение 45

Заполните пропуски артиклями, где необходимо.

### PAINTING IN THE OPEN AIR

It is useful for ... young artist to go sketching in all ... seasons of ... year. It is necessary to get up at sunrise. It is not easy to walk with ... heavy paint-box for ... long time. It is important to have ... umbrella and ... warm clothes on if it is cold. It is pleasant to spend ... day in ... country when it is warm and sunny. But it is hard to paint out in the open if it rains or if it snows, because it sometimes takes ... artist a few hours to paint ... small sketch. ... artist always hurries to finish his sketch before it gets dark.

#### Упражнение 46

Передайте содержание текста на английском языке.

### МУЗЫКА И ПРИРОДА

Человек и природа — это вечная тема искусства. Музыка, как и другие формы искусства, отражает мир вокруг нас. Музыка передает движение, ритмы жизни и голоса природы: шум ветра, голоса птиц, шум моря. Композиторы XVIII в. идеализируют природу, изображают ее величие и человека наедине с природой. Некоторые сонаты и симфонии Бетховена принадлежат к этому типу музыкальных пейзажей: солнечная, светлая и поэтическая соната «Аврора», выразительная и эмоциональная «Пасторальная симфония» и другие. Некоторые композиторы наполняют свои музыкальные пейзажи философским смыслом о вечном круговороте жизни (как, например, «Времена года» Гайдна). Среди русских композиторов Римский-Корсаков является блестящим



пейзажистом. Его излюбленная тема — море. Для изображения моря он использует прием монотонного повторения темы. В опере «Садко» композитор использует музыкальный пейзаж как эмоциональный фон для действия.

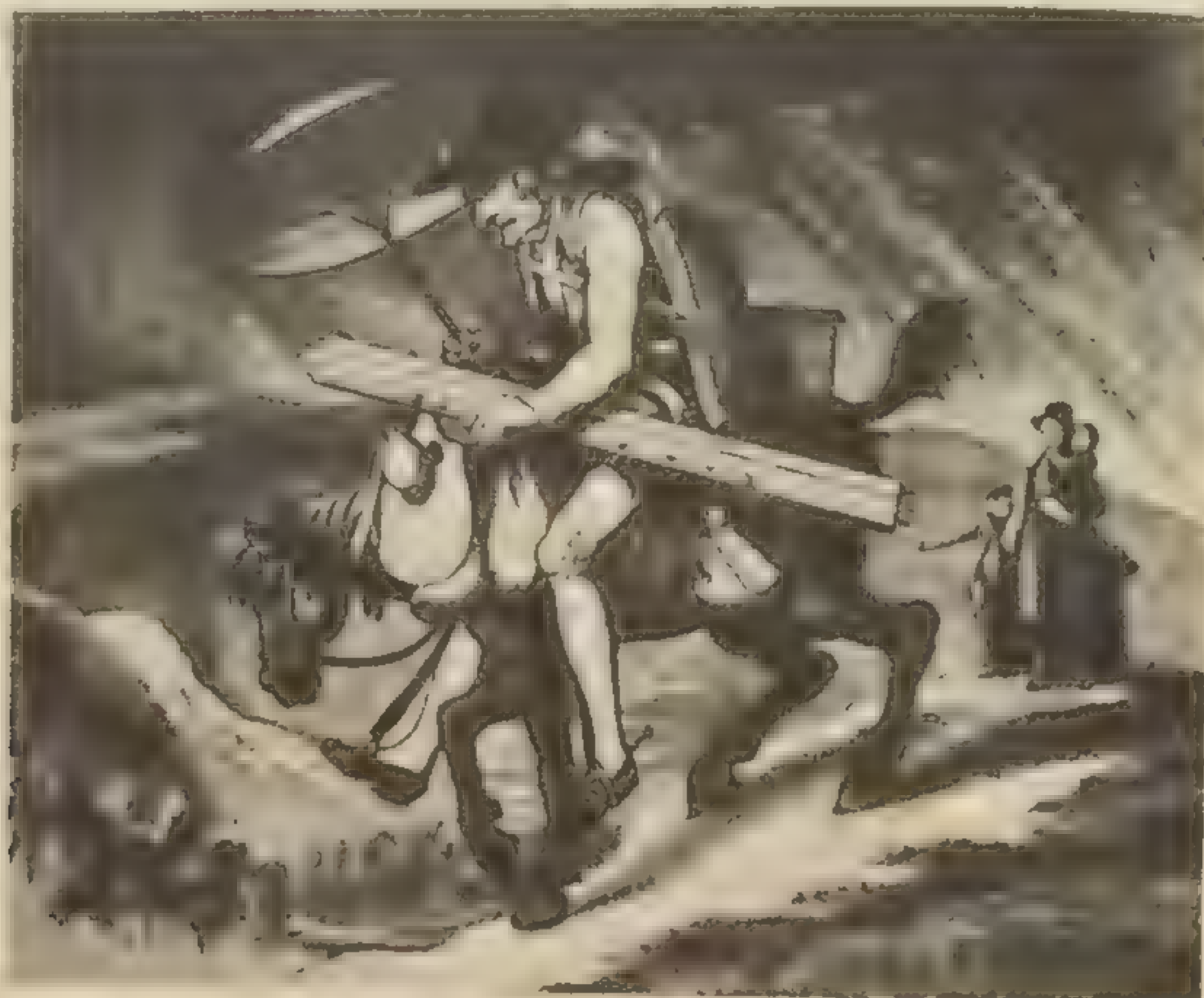
**Упражнение 47**

а) Расскажите о том, какую роль играет пейзаж в искусстве.

б) Расскажите о каком-нибудь художнике-пейзажисте.

**Упражнение 48**

Прочитайте образец описания репродукции.



Thomas Rowlandson Artist travelling about Wales

This is a drawing by the well-known English artist of the XVIIIth century Thomas Rowlandson. The name of the picture is "Artist travelling about Wales". The action takes place at night. It is dark. Rowlandson portrays a poor painter, travelling from town to town on an old horse. He is holding his easel under his left arm, his palette and box of paints are tied to the saddle. He is holding an umbrella over his head because it is raining hard and a cold wind is blowing. The man is not young. His face expresses hope. He hopes to find some lonely farm and spend the night there. The painter is not travelling alone. His wife and two children are walking after him. The woman is holding a baby in her arms and the elder son is holding her by the hand. They are already tired and hungry. Rowlandson emphasizes the fact that these people are homeless and poor and that their life is very hard.



## Произношение

1. Чтение буквосочетаний . . . . .	131
2. Чтение окончания -ed . . . . .	132

## Грамматика

Урок 32. Модальные глаголы <b>can, may, must</b> . . . . .	133
Урок 33. Простое прошедшее время . . . . .	136
Урок 34. Вопросительные и отрицательные предложения в простом прошедшем времени . . . . .	139
Урок 35. Простое продолженное время . . . . .	144
Урок 36. 1. Инфинитив в функции обстоятельства цели . . . . .	147
2. Союзные слова <b>who, whom, whose, which, that</b> . . . . .	148

## Работа над лексикой и темой

## Словообразование:

Отрицательные приставки . . . . .	150
Тема: Life Story of a Composer	
Текст: From the Biography of Franz Liszt (1811—1886). . . . .	152

## 1. Чтение буквосочетаний

air [ɛə]	hair, stairs, fair, re'pair
eer [iə]	beer, steer, engi'neer
ear { [iə]	dear, hear, year, clear, ap'pear
[ɛə]	tear, bear, wear
oor [ɔ:]	door, floor (исключение: <b>poor</b> [puə])
oo { [u:]	room, mood, stool, soon, shoot, fool, broom, doom, tooth
[u]	(перед k) — book, cook, took, look
	(исключения: <b>good</b> [gud], <b>stood</b> [stud], <b>foot</b> [fut])
ou [au]	house, mouth, cloud, ground, out, a'bout (исключения: <b>soup</b> [su:p], <b>group</b> [gru:p])
au [ɔ:]	'author, 'autumn, 'audience, be'cause, pause
ow { [au]	brown, how, now, town, down
[ou]	grow, throw, know, low
aw [ɔ:]	law, draw, saw, crawl
ew { [ju:]	new, few, dew
[u:]	crew, Jew, flew, drew, grew, threw
a + s(s) [ɔ:s]	grass, class, pass, fast, task, last, past, cast
a + nt [ɔ:nt]	plant, grant, can't, shan't
a + lk [ɔ:k]	walk, talk, chalk
a + l(l) [ɔ:l]	all, wall, small, ball, halt, alter
i + nd [a:nd]	find, kind, mind, bind (исключение: <b>wind</b> [wind])
	'ветер')
igh [aɪ]	high, sight, right, might, night
ough { [ɔ:]	thought, bought, brought
aug { [ɔ:]	caught, 'daughter, 'slaughter



## 2. Чтение окончания -ed

- [t] (после глухих согласных):  
worked, kissed, washed, stopped, liked
- [d] (после гласных и звонких согласных):  
played, showed, lived, 'listened, be'longed
- [ɪd] (после t, d): 'needed, 'ended, 'greeted, re'flected,  
'skated

### Упражнение 1 Прочитайте.

- a) dare — air — bear                      here — deer — near  
spare — chair — tear                      sphere — ca'reer — fear  
rare — pair — wear                      mere — ,pio'neer—year
- more — door — oar                      loud — house — brown  
bore — floor — board                      count — out — down  
for — lore — roar                      sound — found — crown
- б) pause — ap'plaud — law                      coat — low  
clause — 'audience — draw                      throat — grown  
'author — au'thentic — saw                      boat — thrown
- glass — mask — plant                      nude — new — drew  
pass — task — grant                      suit — few — flew  
grass — cast — can't                      cue — dew — threw  
class — past — shan't                      tube — stew — grew

### Упражнение 2. Прочитайте.

- a) worked                      played                      'needed —  
liked                      tried                      decided  
danced                      'covered                      'minded —  
dressed                      prepared                      'ended  
stopped                      lived                      'wanted —  
tipped                      be'lieved                      repeated  
ex'pressed                      'managed                      attracted —  
dis'cussed                      be'longed                      'painted
- б) plate — played                      hat — bad                      wrote — rode  
state — stayed                      mate — made                      let — led  
lift — lived                      set — said                      hit — hid  
tight — tied                      sent — send                      bit — bid
- в) high — sigh                      taught —  
bought  
bright — fight                      caught —  
brought  
night — might                      'daughter —  
fought  
light — sight                      'slaughter —  
thought
- г) hall — walk                      bind — kind  
wall — talk                      mind — be'hind  
fall — alter                      find — re'mind



## Словарь

to embody [ɪm'bɒdi] вопло-  
щать

to embody a conception во-  
плотить замысел

to enter [ˈentə] входить в; по-  
ступать (в вуз)

to go on foot [fʊt] идти пеш-  
ком

to hope [hoʊp] надеяться

to put on надевать

to switch on [swɪtʃ] включать

to switch off выключать

to synchronize [ˈsɪŋkrənaɪz]  
озвучивать

conception [kən'sepʃn] замы-  
сел

fire [faɪə] огонь

first-year student первокур-  
сник

hat-stand [ˈhætstænd] вешалка

mark [mɑ:k] оценка, отметка

mood [mu:d] настроение

plans for the future [ˈfju:tʃə]  
планы на будущее

production unit [ˈju:nɪt] съе-  
мочная группа

sentence [ˈsentəns] предложе-  
ние

tape-recorder [ˈteɪprɪkərdə]  
магнитофон

any minute [ˈeni ˈmɪnɪt] в лю-  
бую минуту

certainly [ˈsɜ:tɪnli] конечно

far ahead [əˈhed] далеко впе-  
ред

in need [nɪd] в нужде

in a month or so через месяц  
или около того

loudly [ˈlaʊdli] громко

maybe [ˈmeɪbi] может быть,  
возможно

on the set на съемочной пло-  
щадке

out of order не в порядке

with the help of при помощи

Модальные глаголы *can, may, must*

Модальные глаголы всегда употребляются с инфинитивом смыслового глагола и показывают отношение говорящего к действию, выраженному им. После глаголов **can, may, must** инфинитив не имеет частицы **to**. В 3-м л. ед. числа настоящего времени эти глаголы не имеют окончания **-s**.

**can** — могу, умею;

**may** — 1. можно? 2. возможно

**must** — должен, нужно

I **can** play the piano.  
Я могу (умею) играть на пианино.  
I **must** do this work.  
Я должен сделать эту работу.  
You **may** come today.  
Ты можешь прийти сегодня.

He **can** play the piano.  
Он умеет играть на пианино.  
He **must** do this work.  
Он должен сделать эту работу.  
He **may** come.  
Он может (ему разрешают) прийти.  
Он, возможно, придет.

I **cannot** play the piano.  
**can't** [kɑnt]  
I **must not** be late.  
**mustn't** [mʌsnt]  
I **may not** come today.

He **cannot** play the piano.  
He **must not** be late.  
He **may not** come today.

Can you play the piano?  
Must you do this work alone?  
May I come in?

Can he play the piano?  
Must he do this work alone?  
May he come in?

## Примечание:

**must not (mustn't)** выражает категорическое запрещение «не должен, нельзя». Для выражения отсутствия необходимости «не надо, не стоит» употребляется модальный глагол **needn't** \*. Напри-  
мер:

Students **must not** smoke here. —  
Студенты не должны курить здесь.

Must I translate this text? — No, you **needn't**.  
Я должен перевести этот текст? — Нет, не надо.



## Текст

## AN INTERVIEW WITH A FILM DIRECTOR

- Reporter.* May I ask you a traditional question?  
*Director:* Certainly.  
*R.:* What are your plans for the future?  
*D.:* I can't plan very far ahead. Now we are shooting the last scene on location.  
*R.:* Can you tell our readers a little about the work of your production unit?  
*D.:* You see, in some days we're returning to Moscow. There we must shoot one scene on the set.  
*R.:* What other work are you going to do in Moscow?  
*D.:* We must cut the film. It may take us some 2 weeks and then we must synchronize the film.  
*R.:* And how long may this take you?  
*D.:* Well, it may take us a month or so.  
*R.:* Thank you very much. Your film must be a success.  
*D.:* Thank you. I hope so.

### Упражнение 3 Ответьте на вопросы.

1. What must a film director do before and after the shooting? 2. How can a cameraman convey the mood of the story? 3. How must actors prepare for the shooting? 4. Why must all the production unit embody the director's conception?

### Упражнение 4 Закончите предложения по образцам.

You, 'mustn't' switch 'on the radio.

- a) 1. The students are already rehearsing, (to enter the hall). 2. The cameraman is already shooting a scene, (to come on to the set). 3. Your lecture begins at 9.15 as usual, (to be late). 4. The conductor is already in the hall, (to talk loudly). 5. I'm tired, (to switch on the tape-recorder). 6. This camera is out of order, (to use it). 7. It is a rehearsal room, (to smoke here).

You 'needn't' come to the Institute.

- б) 1. You are already tired, (to go on foot). 2. He already knows this monologue by heart, he (to repeat) it. 3. I live close to our Institute, I (to go by bus). 4. The weather is lovely, (to put a coat on). 5. As you know she is always late, (to wait for her). 6. The second-year students are having their practical training, (to come to the Institute).

### Упражнение 5 Составьте вопросы и ответы по образцам.

'May I 'ask you a 'question? - 'Certainly, you 'may

- a) to repeat this piece, to ring you up, to use your telephone, to say this sentence again, to switch on the TV (set), to talk to the professor



I can't find the director. Where can he be? — He may be at the theatre.

- б) the script (in your bag), my photo-camera (in the book-case), the umbrella (on the hat-stand), my brushes (in the studio), the cameraman (on the set), the dictionary (on the shelf)

#### Упражнение 6

Заполните пропуски модальными глаголами *must, can, may, needn't*.

1. ... come in? — Certainly, you ... 2. He doesn't work well enough, he ... study hard if he wants to get good marks. 3. ... I switch on the TV set? — No, ... , mother is already sleeping. 4. You ... do this work next time, so you ... hurry now. 5. He ... come into the room any minute. 6. She ... dance rather well, but she ... sing at all. 7. He ... take these books from the library, I ... give him these books. 8. People ... smoke here. 9. We ... go to the theatre together. 10. ... I help you?

#### Упражнение 7

Переведите устно.

You don't need this book.

- а) 1. Вам нужен словарь? — Нет, спасибо, не нужен. 2. Художнику нужны эти краски? — Я думаю, нет. 3. Ему нужны деньги, не так ли? 4. Я уверен, что ему не нужна ваша помощь.

You needn't go.

- б) 1. Вам не надо спешить, у вас много времени. 2. Ей не нужно покупать эту книгу. 3. Не надо будить его. 4. Ему не стоит тратить деньги на цветы.

You mustn't go. You must stay.

- в) 1. Нельзя опаздывать на занятия. Надо приходить на лекции вовремя. 2. Здесь нельзя говорить громко. 3. Нельзя входить в зал после третьего звонка. 4. Детям нельзя играть с огнем. Дети должны слушаться старших (their elders).

May I go with you?

- г) 1. Можно задать вам вопрос? 2. Можно открыть окно? 3. Можно войти? 4. Можно выйти на минуту?

Can you speak French? — No, I cannot.

- д) 1. Вы можете ответить на этот вопрос? — Нет, не могу. 2. Вы можете сказать мне, где сейчас режиссер? — К сожалению, нет. 3. Могу ли я вам помочь? — Боюсь, что нет. 4. Она умеет танцевать современные танцы? — Мне кажется, что нет.



Упражнение 8  
Ответьте на вопросы

Упражнение 9  
Закончите предложения вопросом.

Упражнение 10  
Переведите письменно.

1. Can you write film reviews? 2. Can amateurs take part in art exhibitions? 3. Must you come to the institute every day? 4. May I ask you a question?

1. You can use a film camera, ...? 2. People must help each other in need, ...? 3. A cameraman cannot work without a film director, ...? 4. Actors must not look into the camera during the shooting, ...? 5. Their manner must be natural and simple, ...?

1. Выразительная музыка может передать настроение фильма, не правда ли? 2. Съёмочная группа не может работать без режиссера, как (like) оркестр без дирижера, не правда ли? 3. Оператор может подчеркнуть атмосферу фильма при помощи освещения, не правда ли? 4. Все члены съёмочной группы должны стараться воплотить режиссерский замысел, не правда ли? 5. Вы не можете планировать натурные съемки далеко вперед, не правда ли? 6. Они должны закончить съемку через месяц или около того, не правда ли? — Нет, не обязательно. Им незачем спешить. 7. Может быть, его камера не в порядке. 8. Можно зажечь свет? — Конечно. 9. Он может прийти в любую минуту.

### УРОК 33

#### Словарь

to agree [ə'gri:] соглашаться  
to break [breɪk] ломать, разбивать  
to build [bɪld] строить  
to cast [kɑ:st] подбирать (актеров на роль)  
to catch [kætʃ] ловить  
to choose [tʃu:z] выбирать  
to dress [dres] одевать(ся)  
to enjoy [ɪn'dʒɔɪ] радоваться, наслаждаться  
to fight [faɪt] бороться, драться, воевать  
to keep [ki:p] держать, хранить  
to make an impression on производить впечатление  
to meet [mi:t] встречать(ся)  
to set [set] устанавливать  
to shave [ʃeɪv] брить(ся)  
to wash [wɒʃ] мыть(ся)

attention [ə'tenʃn] внимание  
backstage ['bæksteɪdʒ] кулисы  
box-office ['bɒks'ɒfɪs] касса  
librarian [laɪ'brɛəriən] библиотекарь  
line [laɪn] очередь  
midnight ['mɪdnait] полночь  
row [rou] ряд  
ticket ['tɪkɪt] билет

both [bəuθ] оба  
enjoyable [ɪn'dʒɔɪəbl] увлекательный  
excellent ['eksələnt] отличный  
in the open air на открытом воздухе  
for the first time впервые  
lucky ['lʌki] счастливый, удачливый  
the house was packed театр был полон

#### Обстоятельства прошедшего времени

yesterday вчера  
the day before yesterday позавчера  
last night вчера вечером  
the other day на днях  
last week на прошлой неделе  
last time прошлый раз  
two days ago [ə'gou] тому назад  
(not) long ago (не)давно

#### Интернациональные слова

ballet ['bæleɪ]  
bouquet ['buket]  
buffet ['bufet]  
companion [kəm'pænjən]  
chocolate ['tʃɒkəlɪt]  
interval ['ɪntəvəl]  
practice ['præktɪs]

#### Простое прошедшее время

Простое прошедшее время выражает:

1. действие, которое произошло и закончилось в прошлом:

He **studied** at a college last year.

Он учился в колледже в прошлом году.



2. ряд последовательных действий, происшедших в прошлом:

He shaved, washed and dressed.

Он побрился, умылся и оделся.

Оно образуется прибавлением окончания **-(e)d** к основе правильного (стандартного) глагола:

looked — смотрел

rested — отдыхал

asked — спрашивал

waited — ждал

loved — любил

talked — разговаривал

Неправильные глаголы образуют простое прошедшее время при помощи различного рода чередований в корне слова\*:

— гласного:

to see — saw 'видел'

to become — became 'стал'

to write — wrote 'писал'

to feel — felt 'чувствовал'

to keep — kept 'хранил'

to sleep — slept 'спал'

to speak — spoke 'говорил'

to begin — began 'начал'

to give — gave 'дал'

to meet — met 'встретил'

to shoot — shot 'снимал'

to choose — chose 'выбрал'

— звонкого и глухого согласного на конце слова:

to send — sent 'послал'

to spend — spent 'тратил'

to build — built 'строил'

— согласного на конце слова:

to make — made 'делал'

to have — had 'имел'

— гласного в корне с добавлением *-ght*

to think — thought 'думал'

to buy — bought 'купил'

to bring — brought 'принес'

to fight — fought 'воевал'

to catch — caught 'поймал'

to teach — taught 'учил'

Другие способы:

— сохранение основы инфинитива:

to put — put 'клат'

to cut — cut 'резал'

to cast — cast 'бросал'

to let — let 'позволял'

to set — set 'устанавливал'

to cost — cost 'стоил'

— использование другого корня:

to go — went 'ходил'

to be — was/were 'был'

## Текст 1

## AT A FILM SHOW

Not long ago Peter and I decided to go to the cinema. The show lasted two hours. On the way home we talked about the film. In general, we liked it. Some famous actors played in it. They performed their parts very well. Peter tried to remember the names of all the film-makers who produced the film, directed it, designed the sets and composed the music. As for me, I remembered only the names of the leading actors, because their performance impressed me. Peter enjoyed this film too. He agreed with me that the authors managed to produce an enjoyable picture.

\* См. полный список неправильных глаголов на с. 460



## A VISIT TO THE THEATRE

Last night I went to the theatre with my girl-friend. It was difficult to buy tickets because there was a long line at the box-office. But we were lucky. We got the tickets 15 minutes before the show began. We went in, left our coats in the cloak-room and entered the hall. The house was packed. We took our seats in the 16th row. During the interval I went to the buffet and bought some chocolate for my companion. The play made a great impression on both of us. After the performance I saw my friend home. It was late when I came back home. I went to bed after midnight. This morning I woke up late and ran to the institute without breakfast.

## Упражнение 11

Образуйте простое прошедшее время от правильных глаголов.

return, move, convey, manage, attract, fill, believe, waste, hurry, emphasize, rehearse, enjoy, cover, examine, belong, design, produce, train, reflect, graduate, address

## Упражнение 12

Переведите правильные глаголы.

спросил, ответил, слушал, смотрел, перевел, повторил, показал, изучал, играл, улыбался, хотел, обсуждал, прошел, пригласил, ждал, надеялся, помог, жил, любил, отдыхал, работал, отразил

## Упражнение 13

Переведите письменно.

1. Художник жил и работал среди простых людей. 2. Дега принадлежал к группе живописцев, которые (who) старались передать впечатление при помощи цвета, а не линии. 3. Дега изображал жизнь танцовщиц балета. 4. В своих картинах он отразил мир кулис. 5. Он сумел изобразить жизнь танцовщиц выразительно и ярко. 6. Импрессионисты писали на открытом воздухе. 7. Они наполняли свои полотна светом и воздухом. 8. Они выражали свои впечатления свежими и яркими красками. 9. Пейзаж всегда привлекал их внимание.

## Упражнение 14

Переведите неправильные глаголы.

писал, читал, купил букет, видел, взял, понял, забыл, начал, пришел, снял фильм, знал, нашел, принес, разбил, стал известным, дал спектакль, пошел, построил, научил, почувствовал, услышал, сделал ошибку, сделал работу, имел возможность (chance), смонтировал фильм, заболел, получил письмо, подобрал актеров, стоял, думал, спал, говорил по-английски, пел, встретил, потерял

## Упражнение 15

Поставьте глаголы в скобках в простом прошедшем времени.

1. The other day I (to meet) a friend of mine at the art gallery. 2. We (to see) almost all canvases there. 3. They (to go) to the country last Sunday. 4. Many excellent actors (to take) part in the film. 5. Kozintsev (to shoot) the film "Hamlet" in 1965; Shostakovich (to write) music for it. 6. We (to buy) tickets for this show the day before yesterday. 7. She (to begin) to



study Italian a year ago. 8. When I (to come) to the library yesterday, the librarian (to give) me a lot of books on this problem. I (to choose) a few and (to bring) them home. 9. He (to get) a bad mark at the exam, because he (to know) the subject badly and (to forget) many facts.

**Упражнение 16**  
Переведите письменно.

1. На днях я встретил товарища в Пушкинском музее. 2. Мы видели этот спектакль давно. 3. Наши занятия начались 1-го октября, так как в сентябре у нас была живописная практика. 4. Вчера вечером я пошел в библиотеку и взял несколько книг по английскому искусству. 5. Позавчера мы купили билеты на новый балет. 6. Я приехал в Москву впервые два года назад. 7. Вчера я написал письмо домой. 8. Я знал, что ты был очень занят. 9. Англичанин говорил слишком быстро, и я понял только половину из того (of what), что он сказал.

## УРОК 34

### Словарь

to be born [bɔ:n] родиться  
to die [daɪ] умирать  
to found [faʊnd] основать  
to graduate from [ˈɡrædʒueɪt] закончить (вуз)  
to prefer [prɪˈfə:] предпочитать  
to stage [steɪdʒ] ставить (пьесу на сцене)

age [eɪdʒ] возраст  
box [bɒks] ложа  
company [ˈkʌmpəni] труппа  
competition [ˌkɒmpɪˈtɪʃn] конкурс  
dress circle [ˈsɜ:kəl] бельэтаж  
full-length film [ˌfʊlˈleŋθ] полнометражный фильм

short-length film короткометражный фильм  
part [pɑ:t] роль  
pit [pɪt] амфитеатр  
puppet [ˈpʌpɪt] кукла  
stalls [stɔ:lz] партер  
servant [ˈsɜ:vənt] слуга  
thought [θɔ:t] мысль  
truth [tru:θ] правда

authentic [ɔ:ˈθentɪk] достоверный  
electrifying [ɪˈlektɹɪfaɪɪŋ] электризирующий  
gay [geɪ] веселый  
unforgettable [ˌʌnfəˈɡetəbl] незабываемый

in the past в прошлом  
first night performance премьер-ра  
Richard III = Richard the Third  
at the age of 22 в возрасте 22 лет

### Интернациональные слова

balcony [ˈbælkəni]  
concerto [kənˈtʃə:tou]  
costume [ˈkɒstju:m]  
patriarchal [ˌpeɪtriˈɑ:kəl]  
press [pres]  
prince [prɪns]  
reaction [rɪˈækʃn]  
tzar [zɑ:]

### Вопросительные и отрицательные предложения в простом прошедшем времени

Did { you 'stage } he 'see }	the play?	— 'Yes, I (he) 'did. — 'No, I (he) ,did 'not ('didn't).
---------------------------------	-----------	--

Вопросительная форма правильных и неправильных глаголов в простом прошедшем времени образуется при помощи вспомогательного глагола **did** (прошедшее время глагола **to do**) и инфинитива смыслового глагола без частицы **to**.

### Примечание

Глагол **to be** в вопросительных и отрицательных предложениях не требует вспомогательного глагола: *Was he late for the concert? — No, he was not. There was no concert last week.*



## Специальные вопросы (кроме вопросов к подлежащему)

When Where Why How	did you 'stage the 'play?
-----------------------------	---------------------------

## Вопросы к подлежащему и краткие ответы

Who What 'students Whose 'students How 'many 'students	'staged ('saw) the 'play?	— 'They did. — Our 'students did. 'Ten 'students did.
---	---------------------------	---

Отрицательная форма глаголов в простом прошедшем времени образуется при помощи вспомогательного глагола **did**, отрицания **not** и инфинитива смыслового глагола без частицы **to**:

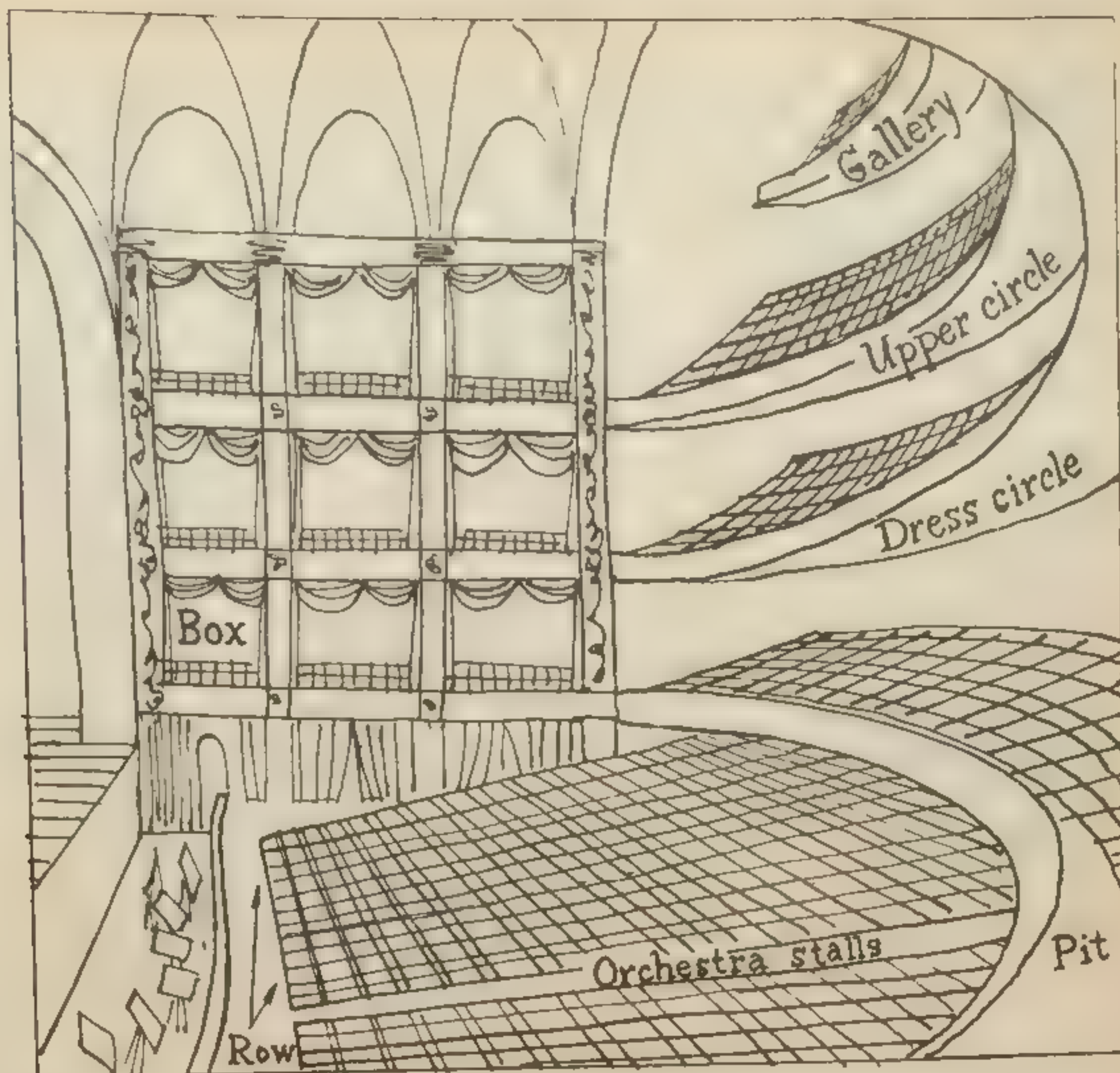
I did 'not ('didn't) 'stage the 'play. He did 'not ('didn't) 'see the 'play.
---

## Текст

### A NEW THEATRE WAS BORN

In 1898 Stanislavsky and Nemirovitch-Danchenko decided to found a new theatre. They had no company of their own so they invited young inexperienced actors. Stanislavsky and Nemirovitch-Danchenko took the tragedy "Tzar Feodor Ioanovitch" by Alexey Tolstoy for the first performance. They preferred to stage this play because they wanted to show the historical truth on the stage. The directors wanted to convey the authentic atmosphere of old patriarchal Russia of the 16th century. They did not want any traditional set. So the artist Simov went to old Russian towns Jaroslavl and Rostov. There he made sketches of old cathedrals, costumes and furniture. The rehearsals began in June 1898 and lasted till October. On the 14th of October 1898 the new Moscow theatre opened. The unknown but promising actor Ivan Moskvina performed the part of tzar Feodor, the young actress Olga Knipper played the role of tzar Feodor's wife Irina. Stanislavsky played the part of Shuisky. The set designer Simov designed the costumes and the sets. The new theatre with its progressive ideas, its new style of acting and direction had an electrifying effect and the performance made a great impression on the Moscow public. The public liked the acting, the sets and the authentic atmosphere of the performance very much. Soon almost all the Moscow newspapers wrote excellent reviews of the performance, they wrote that a new unique theatre was born. The name of this theatre was the Moscow Art Theatre.





**Упражнение 17**  
*Ответьте на вопросы.*

1. When did Stanislavsky and Nemirovitch-Danchenko found the Art Theatre in Moscow? 2. Why did they invite young actors? 3. What play did they choose for the first performance? 4. Why did they prefer this play? 5. Why did the set designer Simov go to Jaroslavl and Rostov? 6. When did the rehearsals begin? 7. How long did the rehearsals last? 8. Who performed the main parts? 9. What can you say about the acting style and the atmosphere of the first performance of the new theatre? 10. What was the reaction of the public and the press?

**Упражнение 18**  
*Закончите предложения вопросом.*

You had 'breakfast at \home, \didn't you?  
 There were 'many 'people at the \theatre, \weren't there?

1. You were born in Leningrad, ...? 2. You went to school when you were 7, ...? 3. It was difficult to enter our Institute, ...? 4. You were late for classes yesterday, ...? 5. This musician graduated from the Moscow Conservatoire, ...? 6. They had a lot of rehearsals, ...? 7. She sang rather well some years ago, ...?

**Упражнение 19**  
*Поставьте вопросы к предложениям.*

1. Thirty young pianists took part in the music competition. (who? how many pianists?) 2. There were two landscapes and four portraits at the art exhibition. (how many landscapes? at what exhibition?) 3. Handel composed over 40 operas. (who? how many



works?) 4. This opera singer had a charming voice when she was young. (who? what kind of voice? when?)

**Упражнение 20**  
*Ответьте на вопросы*

1. What theatre did you visit last time? 2. When was it? 3. What play did you see? 4. Where did you get the tickets? 5. Did you have a chance to choose your seats? 6. Did you sit in the stalls, in the dress-circle or on the gallery? 7. What row did you sit in? 8. Could you see the stage well from your seat? 9. What was the interior of the theatre like? 10. What colour was the curtain? 11. Was the cast good? 12. Who played the main parts? 13. Was the house packed? 14. Did you enjoy the performance?

**Упражнение 21**  
*Ответьте на вопросы.*

1. When was he born? 2. What age did he die at? 3. When did he die?

1. Rembrandt (1606-1669)  
2. Byron (1788-1824)  
3. Constable (1776-1837)  
4. Prokofiev (1891-1953)

5. Shaliapin (1873-1938)  
6. Tchaikovsky (1840-1893)  
7. Stanislavsky (1863-1938)

**Упражнение 22**  
*Переведите устно.*

— Тебе знакомо имя Дэвида Гаррика?  
— Да, это великий английский актер, но я не помню точно, когда он жил.  
— Гаррик родился в 1717 году и умер в 1779 в возрасте 62 лет. За свою жизнь он сыграл много ролей в пьесах различных драматургов.  
— Но он предпочитал пьесы Шекспира, не правда ли?  
— Да, говорят, его блестящее исполнение Ричарда III, Гамлета, короля Лира было незабываемым.

**Упражнение 23**  
*Переведите письменно.*

- а) 1. В каком веке жил Леонардо да Винчи? 2. В каком театре играл выдающийся русский актер Москвин? 3. Какие картины писал Айвазовский? 4. О каких фильмах писал критик в своей статье? 5. Когда С. Образцов основал свой кукольный театр?
- б) 1. Где вы были вчера? 2. Вчера было тепло или холодно? 3. Какие картины были на выставке? 4. Сколько фильмов было на фестивале? 5. Когда вы родились? 6. Сколько было вам лет, когда вы поступили в институт?
- в) 1. Кто читал эту пьесу? — Я. 2. Кто написал оперу «Риголетто»? — Верди. 3. Кто принимал участие в концерте? — Некоторые из наших студентов. 4. Кто основал этот театр? — Вахтангов. 5. Кто видел новый фильм? — Мы все. 6. Кто ходил в театр с вами? — Мой товарищ.

**Упражнение 24**  
*Дополните предложения.*

I 'didn't 'see the 'film 'yesterday, I 'saw it 'three 'days a 'go.



1. I. Levitan didn't paint portraits and seascapes, ... (landscapes). 2. The film show didn't begin at 2 o'clock, ... (at 3.30). 3. This writer didn't write scripts, ... (plays). 4. The orchestra didn't play Bach's Concerto, ... (Brahms' Symphony). 5. This director didn't make short-length films, ... (full-length films). 6. They didn't shoot the film on location, ... (on the set). 7. A. Borodin didn't finish the opera "Prince Igor", ... (Rimsky-Korsakov).

#### Упражнение 25

*Переведите письменно.*

1. Почему вы не перевели статью? — К сожалению, я не понял некоторые предложения. 2. Почему вы не пошли на концерт? — К сожалению, я не знал об этом концерте. 3. Почему вы не ответили на мое письмо? — К сожалению, я не помнил вашего адреса, а вы не написали на письме ваш обратный адрес. 4. Почему вы не сдали экзамен вовремя? — К сожалению, я не сдавал экзамен, так как был болен. 5. Почему вы не были готовы к уроку? — К сожалению, я не записал задание в тетрадь. 6. Почему вы сегодня не обедали? — К сожалению, у нас не было перерыва.

#### Упражнение 26

*а) Прочитайте описание картины и задайте 5 вопросов к ней.*

#### "ALL'S IN THE PAST" BY VASILY MAXIMOV

The artist Maximov called his picture "All's in the Past". In this picture the artist portrayed two old women. They are sitting near a little poor house. One of them is the landlady (помещица), the other is her servant (прислуга). The landlady is sitting in an arm-chair, next to her there is an old dog. The servant is sitting on the steps of the house. The old women look different and at the same time they are very much alike. The landlady and her servant have old



*Vasily Maximov. All's in the past*



lresses on. Their faces are sad, they are thinking about their past when they were young, gay and happy. In the background there is a big old house which is closed now. But many years ago it was beautiful and rich. Many people came to visit it. There were always a lot of people in the house and in the park. They spent their day dancing, singing and having a good time. In the park around the house there were fine trees and flowers. Now there are no flowers in the park, there are no people in the house, some of them left the house long ago, some of them died. The two old women are sitting here, but their thoughts are far away, maybe with those people. We look at these women and feel sorry for them because their life is in the past.

б) Опишите рисунки на с. 121—122 в простом прошедшем времени.

### УРОК 35

#### Словарь

to announce [ə'naʊns] объяв-  
лять  
to carry ['kæri] нести  
to continue [kən'tɪnju:] продол-  
жать  
to create [kri'eɪt] создавать,  
творить  
to protect [prə'tekt] защищать  
to surround [sə'raʊnd] окру-  
жать  
to tune [tju:n] настраивать  
(инструмент)

beast [bi:st] зверь  
board [bɔ:d] доска  
castle ['kɑ:sl] замок

fence [fens] забор, ограда  
inscription [ɪn'skrɪpʃn] над-  
пись  
iron ['aɪən] железо  
moon [mu:n] луна  
roof [ru:f] крыша  
scenery ['sɪnəri] декорации  
(театр.)  
shape [ʃeɪp] форма  
spectator [spek'teɪtə] зритель

unusual необычный  
wild [waɪld] дикий  
while [waɪl] пока, тогда как  
whole [həʊl] весь, целый  
within [wɪ'dɪn] внутри

against the wall у стены  
so that так чтобы  
off с (с поверхности)  
just именно, как раз

to have much (little) in common  
with иметь много (мало) об-  
щего с

What is it like? Каков он?  
the lights go down гаснут огни

#### Интернациональные слова

aristocrat ['æristəkrət]  
overture ['əʊvətʃuə]

#### Прошедшее продолженное время

I was playing the piano at 5 o'clock yesterday.			
Was he playing the piano at 5 o'clock yesterday? — Yes, he was. (No, he was not.)			
How long What What piece	was he were you	playing?	
Who was playing the piano? — I was. (We were.) What students How many students } were playing the piano?			
I was not playing the piano at 5 o'clock yesterday			



Прошедшее продолженное время образуется при помощи вспомогательного глагола **to be** в прошедшем времени (формы - **was, were**) и причастия настоящего времени (**Participle I**). Оно выражает незаконченное действие, которое совершалось в указанный момент в прошлом. Этот момент может быть указан наречием времени или придаточным временным предложением, сказуемое которого выражено глаголом в простом прошедшем времени.

Примеры: **He was 'playing** the 'piano at '5 o'clock yesterday.  
— Он играл на рояле в 5 часов вечера.  
**He was 'playing** the 'piano, *when I 'came* to see him.  
— Он играл на рояле, когда я пришел навестить его.

Глаголы, обозначающие чувства и восприятия (**to like, to want, to know, to feel**) в прошедшем продолженном времени, как и в настоящем, не употребляются:

**I wanted** to play the piano at 5 o'clock yesterday.

Глаголы в прошедшем продолженном времени переводятся на русский язык прошедшим временем несовершенного вида:

**She was 'reading** a 'book *when I 'rang* her up.  
— Она читала (не «прочла»!) книгу, когда я ей позвонил.

#### Текст

#### THEATRES IN SHAKESPEARE'S TIME

At the time when Shakespeare (1564-1616) was creating his masterpieces the theatres in which they were staged had little in common with the theatres of today. They were usually round in shape, had high walls and no roof. The stage was part of the pit so that the actors could speak in a natural voice. During the performance poor spectators watched it from the pit while the aristocrats sat on the stage just where the action of the play was taking place. An iron fence surrounded the pit. It protected the spectators in the boxes when wild beasts sometimes took part in the performance. The scenery was unusual too. They used simple boards with such inscriptions as "This is the moon", "Here is the castle of Elsinore", etc. A trumpeter announced the beginning and the end of a play. The stage had no curtain and when a character died, the other actors carried him off the stage.

Упражнение 27  
Ответьте на вопросы.

1. What were theatres like when Shakespeare was creating his masterpieces? 2. What was the shape of the theatres? 3. What spectators filled the pit? 4. Where were the aristocrats sitting during the performance? 5. Why did an iron fence surround the pit? 6. What was the scenery like? 7. How did they announce the beginning and the end of the play? 8. What modern theatres can you name that have no curtain and don't use any scenery?



Упражнение 28

а) Переведите письменно.

Зал был переполнен. Зрители сидели даже на стульях у сцены. Люди разговаривали и громко смеялись. Другие просматривали программку. Некоторые стояли и смотрели на оркестр. Музыканты настраивали свои инструменты. Они готовились к началу спектакля. Наконец потух свет, и в зале наступила (была) тишина. Оркестр заиграл увертюру.

Я слушал оперу и думал о великом композиторе, написавшем ее. Певцы пели прекрасно, и я наслаждался музыкой и блестящим исполнением. Спектакль произвел на меня большое впечатление.

б) Задайте вопросы по рисункам и ответьте на них.



Словарь

to admire  
цаться  
to be in l  
бланным  
to borrow  
взаимы  
to burst o  
разиться  
to cut off  
лить на  
вдлинн  
to do one  
возмож  
to drop th  
 разгово  
to ensure  
to marry  
лить (н  
to obey  
to persua  
дать

После с  
тельств  
кается



## Упражнение 29

Составьте предложения по образцу.

When I 'saw her 'last time | she was re'hearsing her role

to design sets, to answer some questions, to work on a script, to discuss some problem, to look at a picture, to look for the notebook, to have dinner, to learn some new English words, to take part in the discussion

## Упражнение 30

Поставьте глаголы в скобках в простом или продолженном прошедшем времени.

It was a fine day. The spring sun (to shine) brightly. The whole city (to look) beautiful. I (to decide) to invite my friend, an old artist, to go for a walk with me. When I (to enter) the studio, I (to see) that my friend (to work) at a new picture. "When I was here yesterday you (to paint) a picture, where is it now?" I (to ask) him. "It is over there," and he (to show) me the picture, which (to stand) against the wall. "I (to finish) it only this morning and right after that I (to begin) this picture." I (to see) that my friend (to feel) tired and (to need) a rest; so I (to say): "Let's go for a walk. The sun is shining so brightly now." "No," (to say) my friend who (to want) to continue his work, "the sun within me is brighter than the sun in the sky!"

## УРОК 36

### Словарь

to admire [əd'maɪə] восхищаться  
to be in love with быть влюбленным в  
to borrow ['bɒrəʊ] брать взаймы  
to burst out (laughing) разразиться (смехом)  
to cut off with a shilling лишиться наследства, оставив 1 шиллинг  
to do one's best делать все возможное  
to drop the subject прекратить разговор на эту тему  
to ensure [ɪn'sʊə] обеспечить  
to marry off (to) ['mæɪ] женить (на)  
to obey [ə'beɪ] повиноваться  
to persuade [pə'sweɪd] убеждать

to refuse [rɪ'fju:z] отказываться (ся)  
to try hard ['traɪ 'hɑ:d] очень стараться

case [keɪs] дело, случай  
fortune ['fɔ:tʃən] состояние  
gossip ['gɒsɪp] сплетня, злословие  
grown-up ['grəʊnpʌp] взрослый  
invitation [ˌɪnvɪ'teɪʃn] приглашение  
playwright ['pleɪraɪt] драматург  
something ['sʌmθɪŋ] что-то, нечто  
trip [trɪp] поездка  
youth [ju:θ] юность, юноша

lively ['laɪvli] оживленный  
penniless ['penɪlɪs] без копейки  
tiring ['taɪərɪŋ] утомительный  
witty ['wɪtɪ] остроумный

altogether [ˌɔ:l'tə'geðə] совсем, вполне  
in order to (для того) чтобы

### Интернациональные слова

collection [kə'leɪkʃn]  
dynamic [daɪ'næmɪk]  
penny ['penɪ]  
shilling ['ʃɪlɪŋ]

### 1. Инфинитив в функции обстоятельства цели

После союзов **in order to**, **so as to** 'чтобы' инфинитив выполняет функцию обстоятельства цели. Эти союзы часто опускаются; в русском языке союз *чтобы* опускается значительно реже.

He stopped for a minute (**in order, so as**) **to rest**.  
— Он остановился на минуту, (чтобы) отдохнуть.  
We must hurry **so as not to be** late.  
— Мы должны спешить, чтобы не опоздать.



They leave home early (**in order, so as**) to be in time for their lesson.— Они рано уходят из дому, чтобы прийти вовремя на занятия.

В отрицательных предложениях союзы **in order to** и **so as to** не опускаются:

I got up early to have time to pack.

— Я поднялся рано, чтобы успеть упаковать вещи.  
I am going to start now **in order not to miss** the beginning.— Я пойду сейчас, чтобы не опоздать к началу.

## 2. Союзные слова *who, whom, whose, which, that*

Эти союзные слова вводят определительное придаточное предложение.

**Who** 'кто', 'который', **whom** 'кого', 'которого' и **whose** 'чей', 'который' употребляются, когда речь идет о людях.

The actor **who** played this role...— Актер, игравший роль...

The actor **whom** you know...— Актер, которого вы знаете...

The actor **whose** performance you liked... Актер, исполнение которого вам понравилось...

Предлог может стоять перед **whom**: about whom, for whom и т. п., но в разговорной речи чаще стоит после глагола:

The actor **about whom** you heard... = The actor **whom** you heard **about**...

**Which** 'который' употребляется, когда речь идет о неодушевленных предметах:

The role **which** he played...— Роль, которую он играл...

The role **about which** he dreamed... = The role **which**he dreamed about...— Роль, о которой он мечтал...

**That** 'который' употребляется как с одушевленными, так и с неодушевленными предметами:

The actor **that** played the role...

The role **that** he played...

The role **that** he dreamed **about**...

### Текст 1

#### A STORY ABOUT SHERIDAN (1751-1816)

Sheridan, the well-known English playwright, the author of the famous comedy "School for Gossip", was not a rich man. He had a grown-up son. One day Sheridan decided to marry his son off to a young woman with a large fortune so as to ensure his son's future. But the youth was in love with a penniless girl and refused to obey his father.

In order to persuade him Sheridan said: "If you don't obey me, I am going to cut you off with a shilling."

In order not to continue this unpleasant conversation, the youth said:

"To cut me off with a shilling, sir, you must borrow it first."

Sheridan who was a witty man with a good sense of humour, burst out laughing and dropped the subject altogether.



## A GOOD REASON

A man who had a fine collection of books was angry that some people whom he gave books to read never returned them to him. One day he met a friend who was a librarian. The librarian whom he told about it said:

"Yes, this is usually the case that I know only too well. The people with whom we live, find it easier to keep the books which they read than to remember the things which they read about."

## Упражнение 31

Переведите слова и выражения в скобках.

- а) 1. The actors (которые играли) the leading roles showed real talent. 2. The ballet competition (который проходил) in Moscow attracted the attention of many music-lovers. 3. The art director (который работал над) this film managed to build sets (которые выглядели) authentic and impressive. 4. The painter filled the composition with details (которые подчеркивали) the historical period. 5. The director asked all the people (которые не принимали участия) in the rehearsal to leave the stage. 6. Not long ago we saw an exhibition of amateur painting (которая отражала) the life of our city.
- б) 1. We went to the forest (чтобы отдохнуть). 2. The students worked hard (чтобы овладеть) their speciality. 3. They shot the whole film on location (чтобы сделать) it authentic. 4. A young man must master some profession (чтобы обеспечить) his future. 5. I tried to do my best (чтобы убедить) him to act at once. 6. We took a taxi (чтобы не опоздать) for the show. 7. We began the rehearsal without you (чтобы не тратить зря) time. 8. He dropped the subject (чтобы не продолжать) the conflict. 9. I tried hard (чтобы не расхохотаться). 10. He wrote down the address (чтобы не забыть) it.

## Упражнение 32

Измените место предлога, как показано в образце.

The doctor **for whom** we sent came too late.  
The doctor **whom** we sent **for** came too late.

1. In the novel the writer reflected the life of the people *with whom* he lived and worked. 2. The people *about whom* he wrote were simple factory workers. 3. The best performance *for which* Favorsky designed the sets was "The Twelfth Night". 4. The artist wanted to find the model for his picture *about which* he dreamed. 5. Art was something *without which* he couldn't live. 6. The trip *from which* he returned was rather tiring.

## Упражнение 33

Переведите письменно.

- а) 1. Фильмы, которые изображали жизнь нашей страны, произвели большое впечатление на зрителей.  
2. На этой оживленной улице мы увидели много



людей, которые спешили в театр. 3. Среди гостей было несколько известных актеров, которых мы пригласили на эту встречу. 4. Художник, картинами которого все восхищаются, — многообещающий пейзажист, о котором рецензенты много пишут. 5. Докладчик выразил некоторые идеи, с которыми я не мог согласиться. 6. Режиссер, от которого я получил приглашение, снимал комедию. 7. Режиссер вырезал некоторые сцены, без которых фильм стал более динамичным.

- б) 1. Вчера вечером мы пошли в театр, чтобы посмотреть новую постановку. 2. Я внимательно слушал режиссера, чтобы понять его мысль. 3. Эта группа приехала в Москву, чтобы принять участие в фестивале. 4. Актеры пригласили своих друзей, чтобы показать им свой новый спектакль. 5. Мы спешили, чтобы не опоздать на концерт. 6. Художник решил пойти на этюды, чтобы не пропустить хорошую погоду. 7. Он отправился в парк, чтобы не быть одному. 8. Он всегда клал вещи на место, чтобы не искать их. 9. Она очень старалась, чтобы не показать свои чувства.

## РАБОТА НАД ЛЕКСИКОЙ И ТЕМОЙ

### Словообразование

#### Отрицательные приставки

un-	unknown — неизвестный	unusual — необычный
in-	inartistic — нехудожественный	inattentive — невнимательный
im-	impossible — невозможный	impolite — невежливый
ir-	irrational — иррациональный	irregular — нерегулярный
il-	illogical — нелогичный	illegal — нелегальный
un-	necessary, clear, impressive, interesting, popular, professional	
in-	convenient, active, delicate, formal, experienced, harmonic	
im-	passive, personal, perfect, moral, modest, mortal, movable	
ir-	resolute, responsible, replaceable, relevant	
il-	literate, legitimate, legal, logical	

#### Упражнение 34

Образуйте отрицательные прилагательные и переведите их.

#### Упражнение 35

Переведите устно словосочетания.

- а) unofficial visit, unpopular opera, undelicate manner, undemocratic tendencies, irregular intervals, informal interview, uninteresting interpretation, unprofessional acting, illegal publication, impractical person, impersonal style, illogical final scene



- 6) tactless remark, penniless person, moonless night, endless story, jobless artist, windless day, cloudless sky, tasteless decoration

**Упражнение 36**  
Переведите устно.

буря аплодисментов, виртуозный пианист, популярная легенда, динамичная увертюра, финальный эпизод, аристократический колледж, элементарная грамматика, блестящая импровизация, анонимная публикация, кумир публики, восторженная реакция прессы, арифметическая задача, филармоническая академия Швейцарии

**Упражнение 37**  
Переведите.

1. witty, wittily, wittiness
2. important, importance
3. use, useful, useless
4. admire, admiration, admirer
5. joy, enjoy, enjoyable, joyless
6. educate, education, educational
7. fortune, fortunate, fortunately, unfortunately
8. common, uncommon, uncommonly
9. create, creative, creator, creation, creatively

**Упражнение 38**  
Определите, какой частью речи являются выделенные слова. Переведите предложения.

1. The cameraman, who was *shooting* on location, wanted to get *light* and soft image on the screen. But as he couldn't get enough *light*, he stopped the *shoot- ing*.
2. Last Friday I met an amateur film-maker who *films* newsreels and even short fiction *films* which *last* only 10 or 20 minutes.
3. When I started talking about the ballet competition, I saw *interest* in his eyes. I thought that such things didn't *interest* him.
4. Readers often don't enjoy novels with a sad *end*, they prefer books which *end* happily.

**Словарь**

admiration [ædmə'reɪʃn] восхищение  
admirer [əd'maɪəgə] поклонник  
Austria ['ɔ:striə] Австрия  
count [kaunt] граф  
death [deθ] смерть  
ear for music музыкальный слух  
education [ˌedju'keɪʃn] образование  
fee [fi:] гонорар  
joy [dʒɔɪ] радость  
memory ['meməri] память  
opinion [ə'pɪnjən] мнение  
priest [pri:st] священник  
rival ['raɪvəl] соперник  
spelling ['spelɪŋ] орфография  
Switzerland ['swɪtsələnd] Швейцария  
wonder-child ['wʌndə'tʃaɪld] вундеркинд

to commission [kə'mɪʃn] заказывать  
to kiss [kɪs] целовать  
to need badly сильно нуждаться в  
to pass over to передать  
to start [stɑ:t] начинать  
to study under учиться под руководством  
to tour [tuə] the country гастролить по стране

sick [sɪk] больной  
true [tru:] истинный

by this time к этому времени  
for the first time in his life впервые в жизни  
a storm of applause [ə'plɔ:z] буря аплодисментов

**Интернациональные слова**

certain ['sə:tən] некий  
enthusiastic [ɪn.θju:zɪ'æstɪk] восторженный  
excited [ɪk'saɪtɪd] взволнованный  
former ['fɔ:mə] бывший  
free [fri:] бесплатный  
immortal [ɪ'mɔ:təl] бессмертный  
impressionable [ɪm'preʃnəbl] впечатлительный  
local ['ləukəl] местный  
outstanding [ˌaʊt'stændɪŋ] выдающийся

academy [ə'kædəmi]  
anonymous [ə'nɒnɪməs]  
arithmetic [ə'riθmətɪk]  
company ['kʌmpəni]  
idol ['aɪdəl]  
improvisation [ˌɪmprəvɪ'zeɪʃn]  
organist ['ɔ:gənɪst]  
phenomenal [fɪ'nɒmɪnəl]  
philharmonic [fɪlə:'mɒnɪk]  
requiem ['rekwiəm]  
visitor ['vɪzɪtə]  
virtuoso [ˌvɜ:tʃu'ouzəʊ]

to astonish [əs'tɒnɪʃ] поражать, удивлять  
to become alive [ə'laɪv] оживать



FROM THE BIOGRAPHY OF FRANTZ LISZT  
(1811-1886)

The great Hungarian pianist and composer Frantz Liszt was born on October 22nd, 1811 to the family of a poor musician in a small Hungarian village. His father wanted to give his son a good musical education. He began to teach him music when the boy was only five. The boy had excellent ear for music and a wonderful musical memory. Like the other boys of the village little Liszt didn't go to school. A local priest taught him arithmetic, spelling and grammar. But the boy had other teachers too — great writers, poets and composers. Beethoven was his main idol. Once the little boy announced proudly to his parents that he was going to become a great composer like Beethoven.

In 1820 Adam Liszt brought his son to Vienna to persuade Karl Czerny who was one of Beethoven's favourite pupils, to teach Frantz music. Czerny listened to the boy's playing attentively. But to the surprise of Adam Liszt, the famous musician did not express any admiration or enthusiasm. He just agreed to give the boy music lessons for a small fee. But when after the twelfth lesson Adam Liszt brought him the fee, Czerny refused to take it, so much was he astonished by the phenomenal progress of his little pupil.

Two years later Liszt began to study composition under Antonio Salieri. The former rival of Mozart was now an old man. Salieri grew very fond of Liszt and like Czerny gave him free music lessons almost every day. On December 1st, 1823, Liszt gave his first public concert. It was the beginning of a wonderful career. His witty improvisations were a great success with the public.

So the youth decided to invite Beethoven to his next concert in order to hear his opinion. It was not easy to persuade Beethoven to come as he was old and sick. On April 13th, 1823, the concert took place and, to Liszt's joy, Beethoven came too. For the first time in his life Liszt was really excited. He did his best to please the old composer. When Liszt finished his music piece, Beethoven came up to the stage and, to a storm of applause, kissed the young musician on his forehead. It seemed that Beethoven was passing over the immortal fire of true art to the new genius. Liszt was then only 11 years old.

Упражнение 39  
Ответьте на вопросы.

1. When was Liszt born? 2. Who gave him first musical instruction? 3. What composer did Liszt like best? 4. What musical education did Liszt get? 5. How old was he when his music career began? 6. How did Liszt meet Beethoven for the first time in his life?



#### Упражнение 40

Раскройте скобки. Задайте 10 вопросов. Перескажите текст

### MOZART (1756-1791)

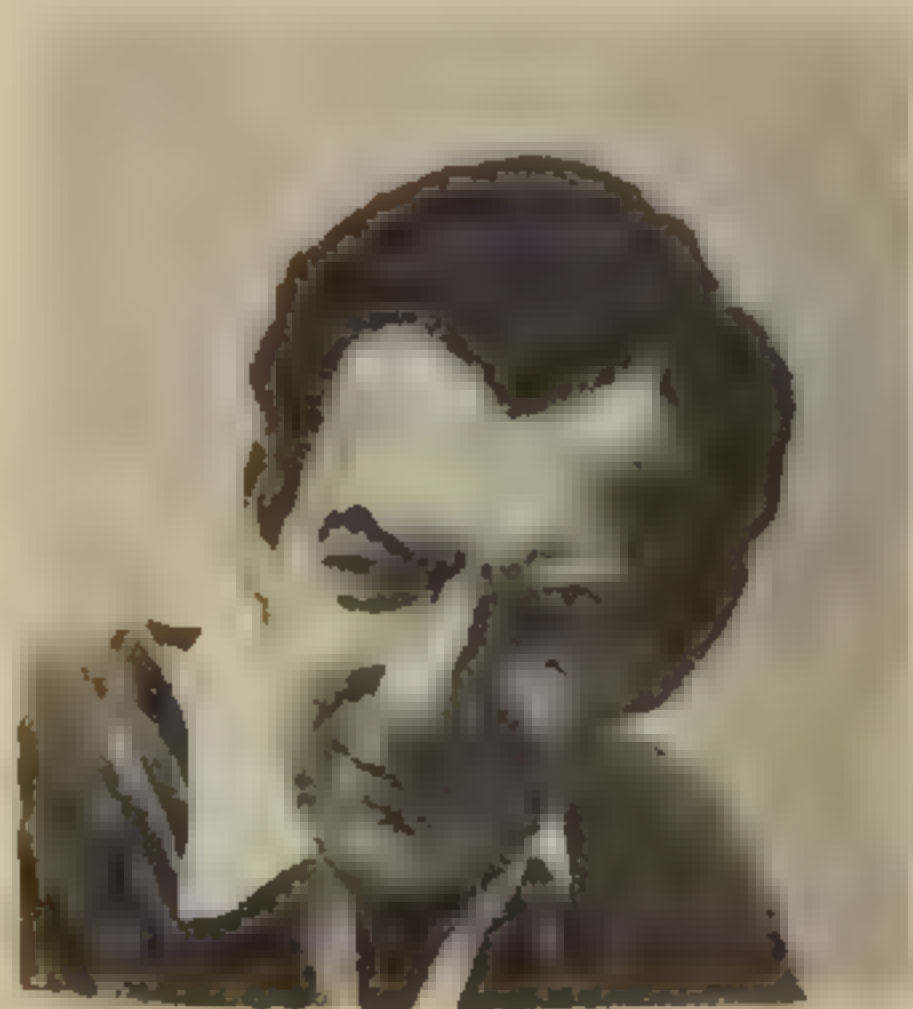
In 1956 the whole world (праздновал) the 200th (годовщину) of birth of the great Austrian composer Mozart. Mozart (родился) on January 27th, 1756. His father was a musician and he (учил) his son to play different instruments. Mozart's (творческий путь) started very early. (В возрасте) of five the boy (начал сочинять) his own music. He was a musician of (феноменального) talent (который поражал) the listeners. The public (восхищалась) him as a virtuoso pianist, violinist, organist, singer and conductor. (Его остроумные импровизации) impressed the audiences and (принесли ему) unique popularity. From the age of six he toured (Европа) and (давал) concerts (в Австрии, Германии, Франции, Италии и Швейцарии). When he was 14 he (стал членом) of the Italian Philharmonic Academy. By the time he was 19, he (создал) 10 operas, 2 cantatas and a lot of symphonies, concertos, sonatas and other musical compositions. He had a lot of (восторженных поклонников) and many (соперников) too. But as this wonder-child (вырос) and (стал) an experienced master, the aristocratic public began (терять интерес) in him. Mozart (умер) at the age of 36, unhappy, (одинокий) and penniless. There are many (легенд) around Mozart's (смерти). They say two weeks before his death a man in black visited him anonymously and (заказал) him to write a requiem. Mozart (не отказал) him because he needed money badly. He was a romantic and impressionable man. He (почувствовал) sure that it was his death. Mozart (написал) Requiem which became one of his (бессмертных шедевров). (Что касается) the anonymous visitor in black, he was just a certain count Valzegg-Shtupach, who wanted (опубликовать) the requiem as his own composition.

#### Упражнение 41

Переведите письменно и перескажите.

### БЕНДЖАМИН БРИТТЕН (1913—1976)

Бенджамин Бриттен был одним из выдающихся английских композиторов нашего времени. Он родился в Англии в 1913 году и умер в возрасте 63 лет в 1976 году. Отец Бриттена был врачом, но он очень любил музыку, а его мать играла на рояле и хорошо пела. У Бенджамина был отличный слух и прекрасная музыкальная память. Когда он в возрасте пяти лет начал учиться в местной школе, его феноменальные успехи в музыке поражали его учителей. Когда он закончил школу, он поступил в музыкальный колледж, где учился три года. После окончания колледжа в 19 лет Бриттен начал работать в небольшой кинокомпании документальных фильмов. Компания, в которой он работал, была довольно бедной, и гонорары, которые Бенджамин Бриттен получал за





свою музыку, были очень невысокими. Бриттен получал заказы и писал музыку для кино, радио и театра. Его детская опера «Давайте поставим оперу» известна во всем мире. Его сочинения принесли ему большую популярность. Бриттен был другом нашей страны и несколько раз приезжал в СССР.

#### Упражнение 42

Ответьте на вопросы и расскажите о творчестве композиторов, изображенных на репродукциях.

1. When did he live? 2. What education did he get? 3. When did his music career begin? 4. Which of his works brought him his first success? 5. Which of his compositions do you prefer?

#### Упражнение 43

Опишите портреты



*Ilya Repin. Mikhail Glinka when composing the opera "Ruslan and Ludmila"*



*Valentin Serov. Portrait of composer N. Rimsky-Korsakov*



*Ilya Repin. Portrait of composer M. Mussorgsky.*



## Произношение

1. Правила словесного ударения . . . . . 155  
 2. Фразовое ударение. Логическое ударение . . . . . 156

## Грамматика

- Урок 37. Степени сравнения прилагательных и наречий . . . . . 157  
 Урок 38. Будущее неопределенное время . . . . . 162  
 Урок 39. 1. Вежливые формы просьбы и обращения за указанием . . . . . 167  
                   2. Замена будущего времени на настоящее в придаточных предложениях времени и условия . . . . . 167  
 Урок 40. Местоимения *some, any, no, every* и их производные . . . . . 170  
 Урок 41. Возвратные местоимения . . . . . 173

## Работа над лексикой и темой

- Словообразование . . . . . 176  
 Тема: A Visit to a Museum  
 Текст: In Chekhov's House at Yalta . . . . . 178

## 1. Правила словесного ударения

'artist	'window	но: a'gain	com'pose	en'rich
'music	'terrible	a'gainst	com'bine	ex'plain
'public	'tender	a'gree	de'pict	ex'press
'portrait	'suffer	a'live	de'scribe	fore'see
'figure	'problem	be'come	dic'tate	for'get
'colour	'happen	be'gin	dis'cuss	im'press
		be'lieve	en'large	re'mark

2. В трех- и четырехсложных словах ударение падает на третий слог от конца:

'instrument	'masterpiece	o'riginal
'monument	'telephone	pho'tography
'holiday	'difficult	sim'plicity
'festival	'different	va'riety
'character	'delicate	ro'manticism
'suddenly	'yesterday	en'thusiasm

3. Слова из пяти и более слогов имеют два ударения: главное — на третьем слоге от конца и второстепенное — на пятом:

,uni'versity, ,bio'graphical, ,philo'sophical, ,speci'ality, ,popu'larity, o,rigi'nality, pro,vinci'ality

4. В сложных словах, состоящих из двух корней, ударение падает на первый из них:

'still-life, 'text-book, 'notebook, 'daytime, 'bedroom, 'anybody, 'nobody, 'something, 'somewhere, 'everyone, 'background, 'storyteller, 'tooth-brush, 'motherland, 'kitchen-garden, 'week-day, 'week-end



## 2. Фразовое ударение. Логическое ударение

В предложении ударными являются знаменательные слова: существительные, прилагательные, смысловые глаголы и причастия, числительные, наречия и некоторые другие. Модальные и вспомогательные глаголы, предлоги, союзы, личные и притяжательные местоимения безударны:

He is a \teacher. He \teaches \three \foreign \languages. He \knows them \well. He \can \speak, \read and \write them.

Все безударные слоги произносятся слитно с ударными, без пауз.

Безударное слово может стать ударным, если говорящий хочет выделить его по смыслу. Такое выделение называется логическим ударением.

1. "Can you \tell me \where Rabbit is?" asked Winnie-the-Pooh.
2. "He has \gone to \see his \friend \Pooh Bear," said Rabbit.
3. "But this is \Me!" said Pooh, very much surprised.
4. "What \sort of Me?" said Rabbit.
5. "Winnie-the-\Pooh," said Pooh.
6. "Oh, \well, then, come \in... It \is you. Glad to \see you."

Обратите внимание на то, что знаменательное слово, следующее за ударным (см. предл. 1, 2), утратило ударение.

### Упражнение 1

Прочитайте, обращая внимание на ударение.

\publish	re\call	\wonderful	sim\plicity	\sensi\tivity
happen	perform	typical	un\usual	personality
visit	because	usual	material	popularity
epoch	collect	manager	comparison	unpretentious
pleasure	enlarge	happiness	photography	
childhood	success	different	philosophy	
modest	appear	difficult	romanticism	
busy	relax	tragedy	historical	
humour	alone	furniture	indifferent	
manage	compare	character	memorial	
comic	against	theatre	biography	

### Упражнение 2

Расставьте ударения и прочтите.

1. problem, process, number, palette, actress, painter, ticket, modern, student, organ, happy, progress, nature, famous
2. impress, alike, unfresh, dislike, retell, enrich, remark, unknown, become, compare, perform, produce, below, enlarge
3. comedy, musical, interest, institute, history, industry, document, natural, popular, elegant, orchestra, architect
4. biography, photography, historical, popular, brilliant
5. newspaper, newsreel, classroom, motherland, somehow, sometimes, somewhere, someone, nobody, anything, anyone
6. critic, criticize, elegant, belong, violin, concentrate, hopelessness, funny, genius, feature, humane, repair, recall, appear, disappear, appearance, character



**Упражнение 3**

Прочтите, обращая внимание на чтение гласных.

as	hu'mane	mask	all	air	serve
happy	cosv	pass	recall	airy	first
happen	try	article	because	repair	worse
such	future	mark	audience	hair	worst
funny	feature	ask	always	fairy	furniture
publish	even	fast	also	care	excursion

**Упражнение 4**

Прочтите, обращая внимание на долготу гласных.

leave 'оставлять'	live 'жить'
least 'наименьший'	list 'список'
read 'читать'	rid 'избавлять'
March 'март'	much 'много'
short 'короткий'	shot 'кадр'
seat 'сиденье'	sit 'сидеть'

**Упражнение 5**

Прочтите, обращая внимание на конечную согласную.

lived 'жил'	lift 'лифт'
sad 'печальный'	sat 'сидел'
ride 'ехать'	right 'правый'
build 'строить'	built 'построил'
close [-z] 'закрывать'	close [-s] 'близкий'
used [-zd] 'использовал'	used [-st] 'бывало'
league 'лига'	leak 'трещина'

**Упражнение 6**

Прочтите, обращая внимание на чтение g в английских и интернациональных словах.

[g]	[dʒ]	[g]	[dʒ]
get	good	change	figure
girl	gold	strange	genius
gift	gun	orange	regular
begin	game	manage	gas
give	again	enlarge	guitar
forgive	sea-gull	engage	guide
			gesture
			gallery
			general

**УРОК 37****Словарь**

contemporary [kən'tempərəri] современный, современный

shadow ['ʃædəu] тень

simplicity [sɪm'plɪsɪti] простота

to compare [kəm'preə] сравнивать

to contrast [kən'tra:st] составлять контраст

airy ['eəri] воздушный, легкий

characteristic [ˌkærɪktə'rɪstɪk] характерный

humane [hju:'meɪn] человечный

wise [waɪz] мудрый

though [ðəu] хотя

against the window на фоне окна

intense [ɪn'tens] light сильный свет

the more I (he, she...) ... the better I (he, she...) ... чем

больше я (он, она...) ..., тем лучше я (он, она...) ..

to be indifferent to быть безразличным (к)

**Интернациональные слова**

epoch ['i:pək]

laconic [lə'kɒnɪk]

detail ['di:teɪl]

**Степени сравнения прилагательных и наречий**

Односложные и некоторые двусложные прилагательные и наречия образуют сравнительную степень при помощи суффикса **-er**, а превосходную степень при помощи суффикса **-est**.

Многосложные прилагательные и наречия образуют степени сравнения при помощи слов **more, less; most, least**.



Положительная степень	Сравнительная степень	Превосходная степень
fast — быстрый (-о) slow (ly) — медленный (-о) clever (ly) — умный (-о) serious (ly) — серьезный (-о)	faster — быстрее slower — медленнее cleverer — умнее more serious (ly) — более серьезный (-но) less serious (ly) — менее серьезный (-но)	the fastest — быстрее the slowest — самый медленный the cleverest — умнейший the most serious (ly) — наиболее серьезный (-но) the least serious (ly) — наименее серьезный (-но)

Часть прилагательных и наречий образуют степени сравнения от другого корня:

good (well) — хороший (-о) bad (badly) — плохой (-о) many (much) — много little — маленький (мало)	better — лучше worse — хуже more — больше, более less — меньше, менее	the best — (наи)лучший the worst — (наи)худший the most — больше всего, наибольший the least — наименьший, наименее
---	--	--

При сравнении степеней качества предметов употребляется союз **than** 'чем':  
The cello is **larger than** the alto.

Для выражения сравнения степени качества могут употребляться сложные союзы:

**as ... as** 'такой же ... как' (для выражения равной степени качества)

**not so ... as** 'не такой ... как' (при отрицании равной степени качества)

She is **as beautiful as** her sister. Она такая же красивая, как и ее сестра.

She is **not so beautiful as** her sister. Она не такая красивая, как ее сестра.

#### Правила орфографии:

а) Если прилагательное оканчивается на согласную букву с предшествующей краткой гласной, то конечная согласная буква удваивается: **big — bigger — the biggest**.

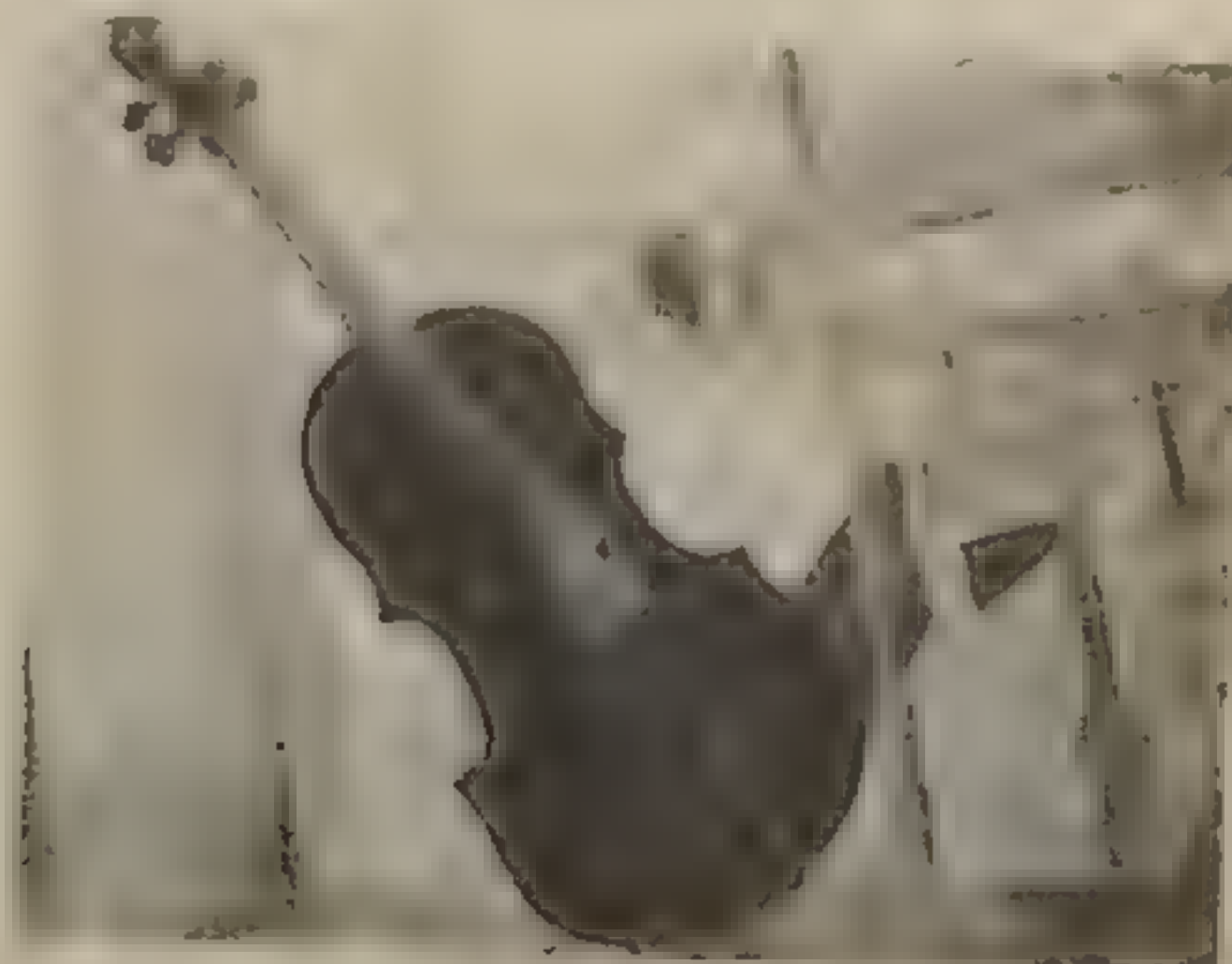
б) Если прилагательное оканчивается на **-y** с предшествующей согласной, то в сравнительной и превосходной степени **-y** переходит в **-i**: **easy — easier — the easiest**.

Если букве **-y** предшествует гласная, то **-y** остается без изменения: **gay — gayer — the gayest**.

в) Если прилагательное оканчивается на немую букву **-e**, то при прибавлении **-er, -est** эта буква опускается: **late — later — the latest**.

#### Текст

Sometimes it is not less interesting to compare pictures by artists of different epochs than pictures by contemporaries. An old picture may be as impressive as a new one, and more often than not it is even more beautiful. Now let's look at these two pictures and let's compare them. I find that both of them are interesting. The



Cusma Petrov-Vodkin A violin



Jean-Baptiste Oudry. Musical instruments



violin against the window looks as natural as the musical instruments on the table, which, of course, is a better place for them. In Oudry's picture the musical instruments look richer and more unusual because I think they are less typical for an artist's studio than a palette, brushes or a mask, or even flowers. Maybe, Oudry put music before painting and wanted to show his love for it, as he painted the instruments of his profession in the shadow and the musical instruments — in the most intense light. Really, the light and shadow are very contrasting in Oudry's picture. The contrast is so strong that it is not so easy to examine the details in the shadow.

The dark violin in Petrov-Vodkin's picture against a very big window looks simpler than the musical instruments in Oudry's picture. But the violin looks more elegant because, I think, there is more air in Petrov-Vodkin's picture. The atmosphere is more airy and much lighter here. The laconic simplicity, so characteristic of Petrov-Vodkin's style, makes his picture more emotional, more unusual, more humane. This is why I find it more impressive and poetic though I can't say that I am indifferent to Oudry's picture. The more I look at "A Violin" the more I like it.

**Примечание:**

**One** — местоимение, заменяет вышеупомянутое существительное. Например: Give me a red *pencil* and a green **one**. — Дайте мне красный карандаш и зеленый. This book is as interesting as that **one**. — Эта книга такая же интересная, как и та.

**Упражнение 7**

Прочитайте и переведите.

- a) a better place than, to look richer than, a lighter atmosphere than, much darker, much stronger, the best picture, the worst impression, the lightest part of the picture, the most typical detail, more often than, more usual than, as beautiful as, a brighter colour than, not so characteristic as, as simple as, more laconic



than, less natural than, not so pretentious as, as humane as, the least interesting detail, the less — the better, much more impressive than, the least expressive thing, not so different as

- б) 1. The more I look at this picture, the more I like it. 2. Light travels faster than sound. 3. Travel makes a wise man better but a fool worse. 4. If you come from a cold climate, you feel the cold more than others. 5. She looks best in her white dress. 6. The longest year in a woman's life is between 29 and 30. 7. To hate is easier than to love. 8. The devil is not so black as people paint him. 9. An old man may be as helpless as a child.

#### Упражнение 8

Переведите по образцам.

a brighter day; a more (less) important problem

- а) более теплый день, более печальный конец, более простая манера, более смешная история, более трудный вопрос, более лаконичный ответ, менее опытный актер, менее интересный текст, более талантливый художник, более яркий цвет

the happiest man, the most (least) charming girl

- б) лучший фильм года, самый молодой солист, самый занятый день, старейший дирижер, добрейший человек, величайший поэт, труднейший конкурс, наименее впечатляющая сцена, самая известная симфония, наименее опытный работник, самая светлая часть композиции, самая яркая деталь

as difficult as; not so difficult as

- в) такой же важный как, не такой важный как, такой же талантливый, не такой талантливый, такой же лаконичный, не такой характерный, такой же естественный, такой же прекрасный, не такой занятый, не такой опытный

#### Упражнение 9

Составьте предложения по образцу.

this work, that work (difficult)  
This work is **more (less) difficult** than that work.  
This work is **as difficult (not so difficult)** as that work.

1. The colours of the modern pictures, the colours of the old pictures (bright). 2. Last term, this term (difficult). 3. This winter, last winter (cold). 4. This summer, last summer (hot). 5. Some stage versions, original novels (impressive). 6. Tragic roles for an actor, comic roles (interesting). 7. The first performance, the second performance (brilliant). 8. The operas by Wagner, the operas by Verdi (popular). 9. The role of Hamlet, the role of Macbeth. 10. Some silent films, some new films (expressive).



### Упражнение 10

Прочитайте и переведите.

The more I look at this picture the more I like it.  
Чем больше я смотрю на эту картину, тем больше она мне нравится.

1. The more we know about our past the better we see our future. 2. The less we read serious literature the less we know. 3. The less you talk and the more you study the better for you. 4. The more he reads English books the easier he finds them. 5. The harder I work at this problem the more interesting it seems to me. 6. The more I know him the better I understand him. 7. The more we see his films the more we like them.

### Упражнение 11

Прослушайте отрывок из сказки и повторите его.

"What big eyes you have!" — "The better to see you with." "What big ears you have!" — "The better to hear you with." "What a big nose you have!" — "The better to smell you with." "What big teeth you have!" — "The better to eat you up with."

### Упражнение 12

а) Прочитайте и переведите.

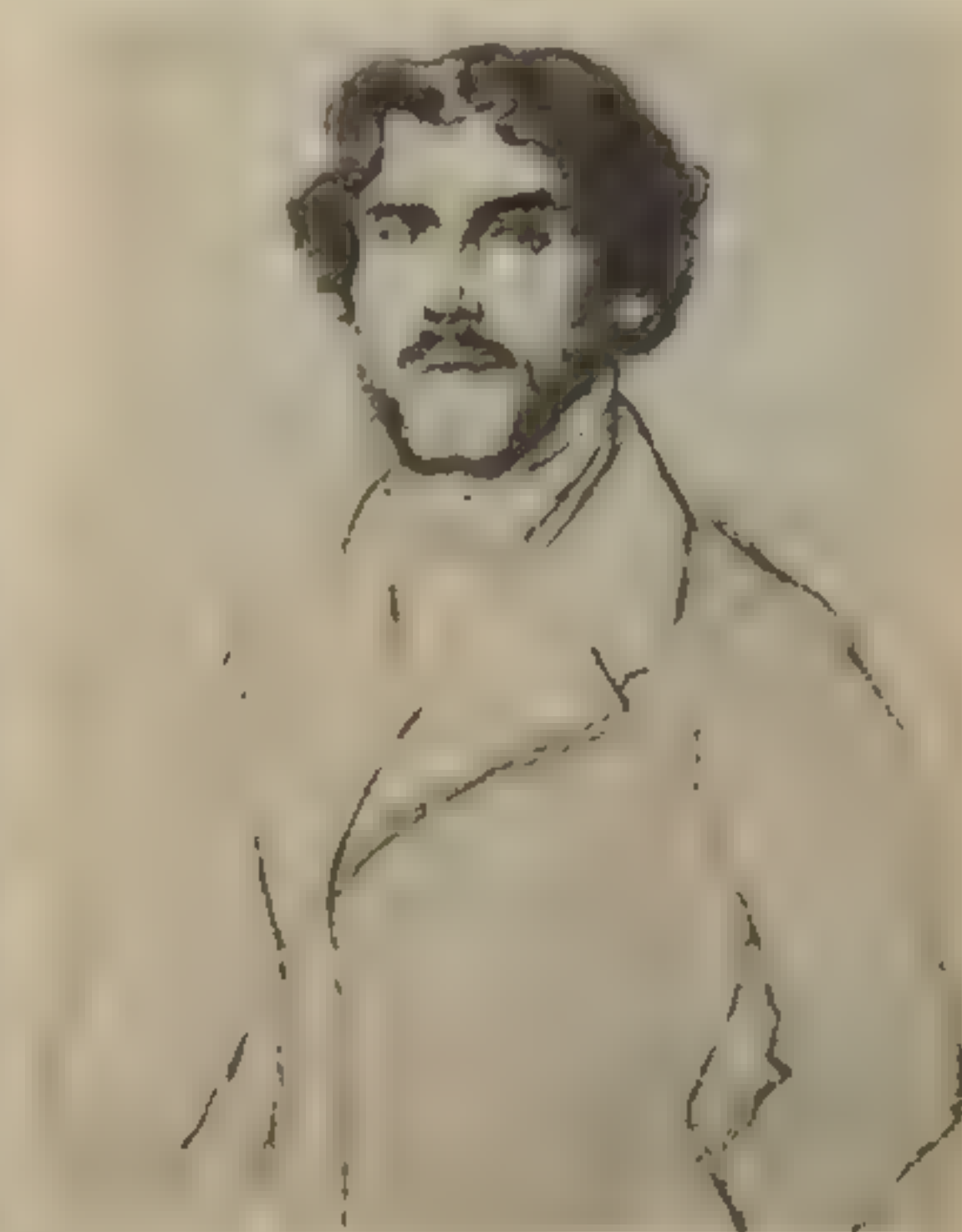
## CHOPIN AND DELACROIX

In albums of the places where Chopin lived you may find a lot of photographs of his friends, and he had a lot of them, but one was especially dear to him. It was Delacroix.

Chopin (1810-1849) and Delacroix (1798-1863) were very fond of each other. Delacroix was one of the greatest painters of his time, if not the greatest and probably the most modern. Chopin was one of the finest pianists and one of the greatest composers. Chopin was younger than his friend but they were two natures very much alike. Both were pale, uneasy and elegant in their appearance, refined (изысканный) in speech.

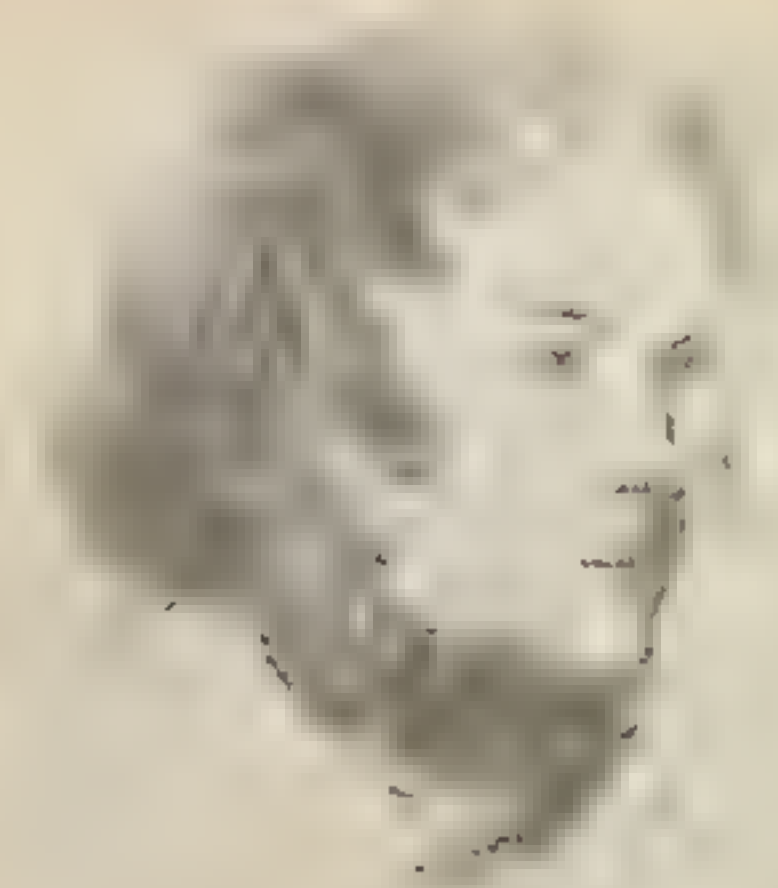


Chopin, by George Sand



Delacroix, a pencil sketch by Calamatta





Adam Mickiewicz

### Упражнение 13

Переведите письменно

### Упражнение 14

Дайте полные ответы на вопросы

### Упражнение 15

Сравните портреты

- а) Шопена и Делакруа;  
б) Мицкевича и Листа.



Franz Liszt

They were a mixture of scepticism, politeness and dandyism, and finally they had a kind of special goodness which always goes with genius. Chopin's taste in painting was not so modern as in music. He didn't understand his friend's art (he preferred Ingre); but Delacroix thought that Chopin was as great as Mozart. He was never tired of listening to his friend whose music he knew by heart

(From "Chopin" by A. Boucourechliev)

1. С хорошим другом вам не надо быть лучше или хуже. 2. Самое большее, что я могу сделать для друга, — это быть ему другом. 3. Самое прекрасное на свете — это иметь друга. 4. С другом не так жизнь трудна, как без него. 5. Для чего мы живем, если не для того, чтобы сделать жизнь для других менее трудной? 6. Жизнь всех учит быть более мудрыми.

1. Who do you think is the greatest English poet? 2. Who do you think is the greatest Russian poet (writer) and why? 3. Who do you think is the greatest composer in the world? 4. What TV programme do you find the most popular one in our country? 5. What Soviet theatre is the most famous one in the world? 6. Which colour is quieter — blue or yellow? 7. Who do you like best — your mother or your father? 8. Which one do you like best — your mother or your father? 9. Which of arts do you like best? 10. Which colour do you like best of all?

## УРОК 38

### Словарь

arrival [ə'raɪvl] прибытие  
basics ['beɪsɪks] основы  
departure [dɪ'pɑːtʃə] отправление  
editing ['editɪŋ] монтаж  
exposition [ˌekspe'zɪʃn] показ;  
разъяснение  
notice ['nəʊtɪs] объявление,  
вывеска

to give up отказываться (от)  
to receive [rɪ'siːv] получать  
to reply [rɪ'plaɪ] отвечать

Polish ['pəʊlɪʃ] польский  
unforgettable [ˌʌnfə'getəbl] не-  
забываемый

however [haʊ'evə] однако  
sincerely yours [sɪn'siəli] искренне ваш  
with best wishes с наилучшими  
пожеланиями



## Будущее неопределенное время

### Утвердительные предложения

Лицо	Единственное число	Множественное число
1 2 3	I shall (will) play. You will play. He will play.	We shall (will) play. You will play. They will play.

Будущее неопределенное время выражает действие, которое произойдет или будет происходить в будущем:

I think, I **shall go** there on Sunday.— Думаю, пойду туда в воскресенье.

Оно образуется при помощи вспомогательных глаголов **shall** или **will** для 1-го л. и **will** для 2-го и 3-го л. и инфинитива основного глагола без частицы **to**.

В разговорной речи употребляются сокращенные формы: **I'll, we'll, you'll, he'll...** Will с 1-м л. характерно для американского варианта английского языка. В британском варианте **will** выражает действие, которое говорящий совершит по своей воле, а **shall** — вынужденное действие.

I **will stop** smoking.— Я брошу курить.

I **shall probably never marry**.— Я, возможно, никогда не женюсь.

Обстоятельства времени, употребляемые с будущим временем:

**tomorrow** [tə'mɒrəʊ] — завтра

**the day after tomorrow** — послезавтра

**in some days (weeks, months, years)** —  
через несколько дней (недель, месяцев, лет)

**one of these days** — на днях

**next week (month, year)** — на следующей неделе (в следующем месяце, году)

**soon** [su:n] — вскоре, скоро

**in future** ['fju:tʃə] — в будущем

**some day** — как-нибудь

**next time** — в следующий раз

**in a week (a month, a year, an hour...)** — через неделю (месяц, год, час...)

Обратите внимание на то, что сочетания со словом **next** употребляются без предлога и артикля. Сравните с выражениями: **this week (month, year), last week (month, year)**.

### Общие вопросы. Краткие ответы

Shall we go there next time?	Yes, we shall (will).
	No, we shall (will) not.
	No, we shan't [ʃɑnt] (won't [wəʊnt]).
Will you read this book?	Yes, I shall (will).
	No, I shall (will) not.
	No, I shan't (won't).

### Специальные вопросы

What shall we read?  
How long will you do it?

Who will do it?  
Who'll do it?



I (we) shall not do it.  
You will not do it.  
He will not do it.  
They will not do it.

I (we) shan't do it.  
You won't do it  
He won't do it  
They won't do it

I (we) won't do it.

Текст

A LETTER

Dear Marina,

It was a great pleasure to have a letter from you and to know that you are well and busy. I'm glad, too, that you are going to take part in the Film Festival, which, I'm sure, is going to be much more interesting than it was last time. I hope there really will be a chance to show the best films and you'll enjoy them.

You ask very kindly about the book I am writing. Well, I must reply that it will be a modest one in the basics of editing. There will be a lot of illustrations there, and you know, they usually take very much time to find. But I think it won't take me more than a month to finish the book.

It is possible that I will be a member of a group that is going to visit the Polish Film School this July. There will be a lot of film-makers there. It is a pity you won't be among them. I will never forget our short time together in the Tretyakov Gallery. Your enthusiastic exposition of the background of the painting is unforgettable. I will never give up the hope that we may visit it together again some day.

Well, I shall hope to hear from you soon and perhaps to receive the photographs you promised some time ago.

With best wishes,

Sincerely yours

Roger.

Упражнение 16

Измените предложения по образцу.

I didn't see this film last week. (tomorrow)

I didn't see this film last week, perhaps I'll see it tomorrow.

1. We didn't rehearse this scene yesterday. (tomorrow)
2. Our students didn't take part in the music competition last year. (next year)
3. We had no exams last week. (next week)
4. The discussion wasn't interesting last time. (next time)
5. The weather was bad last week. (next week)
6. We didn't meet him yesterday and the day before yesterday. (tomorrow or the day after tomorrow)
7. They don't pay us for concerts. (in future)
8. He didn't ring me up yesterday. (one of these days)
9. He didn't write last month. (soon)
10. We didn't meet last year. (some day)



### Упражнение 17

Переделайте предложения по образцу.

The work will take me two hours.  
It'll take me two hours to do the work

1. He will take six months more to finish his new play.
2. She will take only a few minutes to have a cup of coffee.
3. They will take two months to stage the play.
4. He'll take a week to shoot these scenes.
5. I'll take one week more to edit the film.
6. How long will this job take you?
7. How long will you take over this job?
8. She will take very much time to reply to all his questions.
9. I'll take only half an hour to write a letter to him.

### Упражнение 18

Составьте вопросы по образцу и дайте ответы.

He will read the book. (when, what book?) — 'When will he read the book?'  
'What book will he read?'

1. It will take long to rehearse this scene. (how long?)
2. I shall hope to hear from you soon. (who, from whom?)
3. I will never forget our short time together in the gallery. (who, what, where?)
4. It'll take me not more than a month to finish the book on the basics of editing. (how long, what?)
5. I will never give up the hope to see you again. (who, what, why?)
6. The festival will last only one week in future. (when, how long, what, why?)
7. I will send the books to your brother next week. (who, what, to whom, when?)

### Упражнение 19

Замените *will* на *to be going to* по образцу.

I think it'll rain. I think it is going to rain.

1. I am sure the film will be interesting.
2. I am afraid it will snow.
3. I hope the festival will be interesting.
4. I feel the music will be fine.
5. I suppose he will invite me to the party.
6. She says it'll rain in the evening.
7. This play will be a success.
8. I will do this work later on.
9. We'll come in time.
10. I won't be angry with you.

### Упражнение 20

Закончите предложения.

1. We are not going to the exhibition tomorrow, because we'll...
2. He is not going to take part in the competition of pianists because he'll...
3. I think this film won't be a success with the public because...
4. I think this actor won't receive the leading part because he...
5. I am going to watch TV this evening because...
6. The rehearsal is not going to finish soon because...
7. I am going to stay here after classes because...
8. We are not going to the country tomorrow because...
9. I'm sure the audience will enjoy the concert because...
10. He is going to work this evening because...
11. We're not going to rehearse tonight because...
12. I shall never forget this visit because...



### Упражнение 21

Ответьте на вопросы по образцам

Will you see the film today?  
Yes, I am going to see it

- a) 1. Will he help you with your work? 2. Where will you spend your summer holiday? 3. Who will play this role? 4. When will they leave here? 5. How many students will take part in the music competition? 6. Will you go to the gallery on Sunday? 7. When will you come back? 8. What records will you buy? 9. What books will you read in summer? 10. Who will edit the film?

You are going to see this film, aren't you?  
Yes, I am. I think I'll see it right now

- 6) 1. You are going to edit your film, aren't you? 2. You are going to visit him, aren't you? 3. It is going to rain, isn't it? 4. We are going to have lunch, aren't we? 5. She is going to invite him, isn't she? 6. He is going to speak to his teacher, isn't he? 7. They are going to help us, aren't they? 8. You are going to start a new picture, aren't you? 9. He is going to buy three tickets, isn't he? 10. You are going to write him a letter, aren't you?

### Упражнение 22

Выучите текст и расскажите его.

### Упражнение 23

Переведите письменно.

1. У него не будет времени, чтобы поговорить с вами.  
2. У вас уйдет час, чтобы добраться до клуба на автобусе.  
3. Кто пойдет (собирается) в библиотеку сегодня?  
4. Когда ты пришлешь фотографии?  
5. Кто принесет пластинки на репетицию?  
6. Я прочитаю все эти книги, и тогда, конечно, я буду готов к семинару.  
7. Где он собирается (будет) отдыхать?  
8. Сколько времени вы пробудете там?  
9. Вы поедете в Ленинград летом, не так ли?  
10. Кто примет участие в конкурсе?

### Упражнение 24

Прочитайте и расскажите.

There are many notices in a large railway station in England. You may see perhaps WAY IN and WAY OUT. In a large station there will be a WAITING ROOM where you may rest. If you want to have tea or coffee, you will go to the REFRESHMENT ROOM. If you do not know the number of the platform from which your train will leave, look for the notices of ARRIVALS and DEPARTURES. These will tell you the number of the platform.

You will also see the notice BOOKING OFFICE. This is where you buy your tickets. If you want a ticket to Bucks, you will go to the window under A-K, if to Manchester, the window under L-R. In a large station there will be windows FIRST CLASS and THIRD CLASS.

If you go to a theatre, however, you will buy your tickets not at the BOOKING OFFICE but at the BOX OFFICE.



## Словарь

hardship ['hɑ:dʃɪp] трудность  
test проба

to appear [ə'piə] появляться  
to inspire [ɪn'spaɪə] вдох-  
новлять

to repair [rɪ'reɪə] чинить, ре-  
монтировать

to suppose [sə'pəʊz] полагать  
to turn on (off) включать  
(выключать)

quiet ['kwaɪət] спокойный  
wonderful ['wʌndəfʊl] заме-  
чательный

perhaps [pə'hæps] возможно  
at first сначала, прежде

let me see it дайте посмотреть  
мне

what is wrong with...? что слу-  
чилось с...?

why not? почему бы и нет?

1. Вежливые формы просьбы и обращения за указа-  
нием

Употребление **will** для выражения вежливой просьбы:

Will you help me, please? Помогите мне, пожалуйста.

Will you say it again, please? Повторите, пожалуйста.

Will you tell me your name? Скажите, как вас зовут.

Will you show me the way to the metro? Как пройти к метро?

Употребление **shall** в вопросительном предложении при обращении к собесед-  
нику за распоряжением или указанием:

Shall I read? Читать?

Shall I wait for you? Подождать вас?

Shall we begin? Начнем?

Shall we invite them? Пригласить их? Нам приглашать их?

2. Замена будущего времени на настоящее в прида-  
точных предложениях времени и условия

В придаточных предложениях времени и условия для выражения действия в бу-  
дущем употребляется простое настоящее время. В русском языке в этих прида-  
точных предложениях употребляется будущее время.

I *shall* do this work when I **am** free. Я сделаю эту работу, когда *буду* свободен.  
He *will* tell you about it when he **comes** home. Он расскажет вам об этом, когда  
*придет* домой.

Придаточные предложения времени и условия вводятся союзами: **when** 'когда',  
**if** 'если', **before** 'до того как, прежде чем', **as soon as** 'как только', **after** 'после  
того как', **till** 'до тех пор пока', **until** 'до тех пор пока', **while** 'пока, в то время как'.

## Текст

## WILL YOU REPAIR MY CAMERA, PLEASE?

- Will you repair my camera, please? It doesn't work well enough.
- Certainly, why not? Let me see what is wrong with it.
- How kind of you! Shall I help you?
- No, you needn't. At first I'll clean it, it looks dirty.
- How long do you think it will take you to clean it and to examine it?
- I suppose, not too long, half an hour, perhaps.
- I think, I'll stay here if it doesn't take too long.



**Упражнение 25**

Обратитесь с вежливой просьбой. Используйте вежливые формы.

Will you tell me your name? — Назовите, пожалуйста, свое имя

1. to tell the time (your telephone number, your address, the shortest way to the station)
2. to turn on the light, turn off the radio, turn off the TV set, turn off the music
3. to help with (translation, drawings, grammar, work)
4. to open the window (the door, the bookcase, the box)
5. to repair a camera (radio, easel, TV set)

**Упражнение 26**

Составьте вопросы по образцу

to open the door  
Shall I open the door? — Открыть дверь?

to repeat these words, to help you, to wait for you, to air the room, to turn on (off) the light, to bring you the book, to repair your bag, to read my translation, to show my sketch

**Упражнение 27**

Переведите

1. Покажите, пожалуйста, эти журналы. 2. Повторите, пожалуйста, название этой книги. 3. Назовите, пожалуйста, имя автора этого романа. 4. Пожалуйста, выключите радио, мне не нравится эта музыка. 5. Мне пойти с вами? 6. Подождать вас? 7. Мне подождать вас внизу? 8. Читать? 9. Объясните, пожалуйста, это правило. 10. Мне сейчас начать репетировать?

**Упражнение 28**

Прочитайте и переведите.

1. Will you go with me to the cinema if I get a ticket for you? 2. Will you let me know if you decide to go? 3. As soon as I pass my examination I shall go back to my country. 4. If I don't see it with my own eyes I shall not believe it. 5. When you are ready we shall start shooting. 6. While you are out I'll continue my work. 7. He'll work at that studio after he graduates from the institute. 8. Have tea and sandwiches at least before you go. 9. We shall be late if you don't hurry.

**Упражнение 29**

Ответьте на вопросы.

1. What will you do today when the classes are over? 2. Where will you work after you graduate from the institute? 3. Where shall we gather if we go to the exhibition tomorrow? 4. What will you do if your camera doesn't work? 5. What material will you study before you begin your new work? 6. What will you start to rehearse as soon as the Master comes?

**Упражнение 30**

Соедините предложения, используя союзы: if, when, till, as soon as, while, after, before.

I shall read the book when (as soon as, after, if) you give it to me.

1. I'll ring him up; I'll have his telephone number. 2. Will you turn off the light; you will leave? 3. The studio will take the script; it will be interesting. 4. The rehearsal will start; he will come. 5. We shall not be



late; we shall hurry. 6. He will shoot the scene; he will repair his camera. 7. I'll buy tickets for you; you'll give money.

### Упражнение 31

Закончите предложения по образцу.

She will speak about it if you ask her.

1. I'll work on my composition if... 2. She'll make progress when... 3. We'll leave for Leningrad as soon as... 4. He'll design the sets after... 5. The director will stage this play when... 6. The performance will be a success if... 7. These young musicians will take part in the competition before... 8. You will not make so many mistakes if... 9. You will manage to convey the atmosphere of the time if...

### Упражнение 32

Прослушайте текст и перескажите его.

### A LOVE-LETTER

Once a young man in his letter to his sweetheart decided to tell her how much he loved her. And the more he wrote the more poetic he became. He wrote that his love was so strong that he was ready to face the most terrible hardships, that he was really ready to die for her, the most beautiful girl in the world. At last he finished his letter. Suddenly he remembered one very important detail and he wrote in a postscript: "I'll come to see you tomorrow if it doesn't rain."

### Упражнение 33

Переведите письменно.

1. Когда фильм будет готов, режиссер покажет его нам. 2. Как только сценарист соберет необходимый материал, он начнет писать сценарий. 3. Если вы поговорите с режиссером, вы будете знать, как исполнять эту роль. 4. Студенты консерватории примут участие в конкурсе после того, как кончатся экзамены. 5. Все музыканты этого оркестра поедут на гастроли (to go on a tour [tuə]), как только они подготовят новую программу. 6. Я задам вам несколько вопросов, прежде чем продолжить свой рассказ. 7. Помогите ему, пока он будет снимать эту сцену.

### Упражнение 34

а) Выучите текст наизусть и разыграйте его по лицам.  
б) Выучите диалог наизусть и разыграйте его по лицам.

### SHALL WE LISTEN TO MOZART?

- Will you turn off the radio-set? I'm tired of this terrible sort of music!
- It's not so terrible as you think. It's just modern. Shall I try another programme?
- All right, will you try the programme of classical music? It is quieter, more harmonizing.
- Shall we listen to Mozart? I know the older a composer is the more you like his music.
- Right you are. The youngest are not always the best. But look! Isn't it wonderful? I'll be very sorry when this concert is over.



Упражнение 35  
Опишите рисунок



Упражнение 36  
Прочитайте и расскажите

## MUSEUMS OF ONE PAINTING

Every painting is the artist's world of feelings and ideas. It takes an artist many months or even years to create his picture. But at a museum or at an exhibition people usually spend only a few seconds or minutes in front of it, especially if they see a lot of new pictures. So it "works" actively for a very short time. It will be good if we can organize museums of one painting. If there is a big hall, with good lighting, comfortable arm-chairs and a thick rug on the floor, that does not let visitors hear footsteps, the impression of the picture will be stronger. And if there is background music, the effect of the painting will be much greater. It will be wonderful if in another room visitors may read some material about the painter's life and work and study his sketches for the picture.

The people will really have a chance to come in closer contact with an art work when such museums appear. They will also inspire the painters if they want to pass the test, as the picture for such a museum must be a masterpiece.

The first museum of one painting opened in Penza in 1985.

## УРОК 40

### Словарь

variety [və'raɪəti] многообразие, разнообразие  
to applaud [ə'plɒd] аплодировать

personal ['pɜːsnəl] личный  
could you kindly tell me... не могли ли бы вы любезно сказать мне...

this or that тот или иной  
up to вплоть до  
speciality [speʃi'ælɪti] специальность

### Местоимения *some, any, no, every* и их производные

some — какой-то, какой-нибудь, несколько	something — что-то, что-нибудь	somebody, someone — кто-то, кто-нибудь	somewhere — где-то, куда-то, где-нибудь, куда-нибудь	Употребляются в утвердительном предложении.
any? — какой-нибудь?	anything? — что-то?, что-нибудь?	anybody?, anyone? — кто-то?, кто-нибудь?	anywhere? — где-то?, куда-то?, где-нибудь?, куда-нибудь?	Употребляются в вопросительном и отрицательном предложениях.



<b>any</b> — всякий, любой	<b>anything</b> — всё	<b>anybody, anyone</b> — всякий, все	<b>anywhere</b> — везде, повсюду	Употребляются в утвердительном предложении
<b>no</b> — никакой, ни один	<b>nothing</b> ['nʌθɪŋ] — ничто, ничего	<b>nobody, no one</b> — никто	<b>nowhere</b> — нигде, никуда	Употребляются в отрицательных предложениях со сказуемым в утвердительной форме.
<b>every</b> — каждый, всякий	<b>everything</b> — все	<b>everybody, everyone</b> — все	<b>everywhere</b> — везде, повсюду	Употребляются в утвердительном, вопросительном и отрицательном предложениях.

Если производные от **some, any, no, every** употребляются в функции подлежащего, то глагол-сказуемое стоит в единственном числе. Примеры:

**Someone** wants to see you. Вас кто-то хочет видеть.

**Everybody** knows it. Все это знают.

**Everything** is on the table. Всё на столе.

В отрицательных предложениях с местоимением **no** или его производными (**nobody, no one, nothing, nowhere**) глагол стоит в утвердительной форме, так как в английском языке в предложении допускается только одно отрицание. Примеры:

He knows **no** foreign language. Он не знает ни одного иностранного языка.

She has **nothing** in her bag. У нее в сумке нет ничего.

They saw **nobody** there. Они никого там не видели.

Если глагол дается в отрицательной форме, т. е. с частицей **not**, то **no** и его производные не употребляются. Вместо них ставятся **anybody, anyone, anything, anywhere**:

He **doesn't** know **any** foreign language.

She **hasn't** **anything** in her bag.

They **didn't** see **anybody** there.

Если при существительном в роли подлежащего употребляется местоимение **no**, то оно переводится на русский язык «ни один, никакой»:

**No** musician can play it. *Ни один (никакой)* музыкант не может сыграть это.

## Текст

## ARE THEY TRUE ART-LOVERS?

When a concert, a play or a film is a great success with the public the picture in the street is everywhere the same. At the entrance of the house you can see some people who have no tickets to get in. These people ask everybody who is passing by for a ticket. You can feel



that they will be glad to have any ticket even for the worst seat. They will be happy even if they can't see everything of what is happening on the stage or on the screen well enough. They are ready to sit anywhere and enjoy the performance as much as the others. Perhaps, their applauses will be the loudest. Are they true art-lovers?

**Упражнение 37**  
Дайте ответы на вопросы

Will you travel **anywhere** this summer? - Yes, I'll travel **somewhere**.  
No, I **won't travel anywhere**. No, I'll **travel nowhere**.

1. Do you know anyone who plays two or three musical instruments? 2. Do you like to tell anyone about your personal troubles? 3. Do you know anything about the life of Shakespeare? 4. Did you go anywhere last evening? 5. Did you do anything to help your friend in his troubles? 6. Will you travel anywhere during your winter holiday? 7. Do you know anybody who speaks Italian? 8. Does everybody enjoy classical music? 9. Does anybody play the piano in your group?

**Упражнение 38**  
Прочитайте и переведите

1. Many people think that no speciality is more interesting than the profession of a film director or an actor. 2. Many actors say that no role is more difficult than the role of Hamlet. 3. No musician can play this piece with his left hand. 4. No words can express the impression of this wonderful performance. 5. No good conductor can work with a bad orchestra. 6. No true artist will agree with you. 7. No true actor will find this role interesting.

**Упражнение 39**  
Прочитайте и переведите.

Everybody likes to see films. Those who know nothing about film production think that it is easy to make a film. But nobody who works in the cinema can say that. Not everybody knows how many professions there are in the cinema. Sometimes there are up to 100 persons busy in the production of one film. Anyone who wants to work at a film studio must know film art. You can find some good book on film art but there are no books that can make you a good specialist. Anybody who works in the cinema will tell you that there is nothing more difficult and more interesting than a cinema profession.

**Упражнение 40**  
Переведите слова в скобках и прочитайте текст.

(Каждый) evening at about 7 o'clock at the Bolshoi Theatre you can see (некоторое количество) people who have (никаких) tickets for the performance which is on that day. These people ask (каждого) who is passing by for (какой-нибудь) ticket. They ask for (любый) ticket as they are ready to sit (где угодно). So much they want to see this or that performance. They are happy even when they can't see (всё) on the stage well enough.



**Упражнение 41**  
Переведите письменно

1. Я хочу найти какой-нибудь материал об этом современном композиторе. 2. Все знают блестящие статьи Д. С. Лихачева о культуре. 3. В зале было так темно, что я не увидел никого из своих друзей. 4. Расскажите нам что-нибудь об этом замечательном памятнике Древней Руси. 5. Никакие слова не могут выразить красоту этих мест. 6. Вам кто-нибудь помогал делать перевод? — Нет, мне никто не помогал. 7. Я не получил никакого ответа на свой вопрос. 8. Никто из нас не был на этом замечательном концерте.

**Упражнение 42**  
Прокомментируйте рисунок.



**Упражнение 43**  
Прочитайте и прокомментируйте слова И. В. Гёте:

"The world will be empty if you think only of forests, rivers and cities, but if you meet someone who will think and feel with you, who will be close to you in spirit, then the earth for you will become the most beautiful garden." (J. W. Goethe)

**УРОК 41**

**Словарь**

make-up грим, гримировать  
make-up girl гример  
to call out [kɔ:l] позвать  
to find oneself (found) [faɪnd, faʊnd] оказаться, очутиться

to mean (meant) [mi:n, ment] означать  
according to по словам (кого-либо)

better-looking лучшая внешне (чем)  
for short для краткости  
to take smb to... отвести кого-либо (куда-нибудь)

**Возвратные местоимения**

Единственное число	Множественное число
<p>I — myself [maɪ'self] you — yourself [jɔ:'self] he — himself [hɪm'self] she — herself [hə'self] it — itself [ɪt'self]</p>	<p>we — ourselves [aʊə'selvz] you — yourselves [jɔ:'selvz] they — themselves [ðəm'selvz]</p>

Возвратные местоимения употребляются:

1. как показатель возвратного значения глагола:

He found himself in a big hall. — Он очутился в большом зале.  
Can you make up yourself? — Вы можете загримироваться?



2. самостоятельно в качестве дополнения:

He never speaks about **himself**.— Он никогда не говорит о себе.

3. как средство усиления существительного или местоимения, соответствующее русскому усилительному местоимению *сам*:

I shall do it **myself**.— Я сделаю это сам.

They **themselves** know that.— Они сами знают это.

Не всем возвратным глаголам в русском языке соответствуют глаголы с возвратным местоимением в английском языке: Я *умываюсь*.— I wash. Он смеется.— He laughs.

Текст

### WINNIE-THE-POOH

Edward Bear, known to his friends as Winnie-the-Pooh, or Pooh for short, was walking through the forest one day. He was humming proudly to himself. Well, he was humming to himself and while he was walking along he was wondering what everybody was doing, when suddenly he found himself in front of a large hole.

"Aha!" said Pooh. "If I know anything about anything, that hole means Rabbit," he said, "and Rabbit means Company," he said, "and Company means Food."

So he put his head into the hole, and called out:

"Is anybody at home?" There was a sudden noise from inside the hole, and then silence.

"What I said was, 'Is anybody at home?'" called out Pooh very loudly.

"No!" said a voice; and then,— "you needn't shout. I heard you quite well the first time."

"Isn't there anybody at all?" — Pooh asked.

"Nobody," — somebody said somewhere inside the hole.

Pooh took his head out of the hole, and he thought to himself, "There must be somebody there, because somebody said 'Nobody'."

"Hallo, Rabbit, isn't that you?"

"No," said Rabbit in a different sort of voice this time.

"But isn't that Rabbit's voice?"

"I don't think so," said Rabbit.

"Oh!" said Pooh.

He took his head out of the hole and had another think, and then he put it back, and said:

"Well, could you kindly tell me where Rabbit is?"

"He has gone to see his friend Pooh Bear, who is a great friend of his."

"But this is ME!" said Pooh, very much surprised.

"What sort of Me?"

"Pooh Bear."

"Are you sure?"

"Quite, quite sure," said Pooh.

"Oh, well, then, come in," said Rabbit.

• ("Winnie the-Pooh"  
by A. A. Milne. Abridged)



**Упражнение 44**

Прочитайте и переведите  
поговорки

1. A friend is a person with whom you can be yourself.
2. He who thinks only of himself will never make a good friend.
3. It is better to laugh at oneself than at others.
4. It is easy to lose oneself in a new place where there are no friends.
5. Sometimes it happens so that an artist wakes up one morning to find himself famous.

**Упражнение 45**

Дайте полные ответы

1. Do you like to speak about yourself?
2. Do you know anybody who speaks a lot about himself?
3. Can all cameramen repair their cameras themselves or do they usually ask somebody to do it?
4. When do we usually laugh at ourselves?
5. Does L. Gurchenko sing and dance in films herself?
6. Did you read books before school yourself or did your mother read them to you?
7. Do you know anybody who learnt a foreign language all by himself?

**Упражнение 46**

Переведите.

1. Многие художники не любят говорить или писать о себе.
2. Хорошие искусствоведы (art-historian) выучивают языки сами.
3. Хорошая актриса может загримироваться сама.
4. Станиславский сам играл одну из ролей, когда он впервые ставил пьесу Чехова.
5. Я не купил вчера эту книгу, так как оказался без денег.
6. Вы любите смотреться в зеркало (in the mirror)?
7. Часто ли вы смеетесь над самим собой?
8. Он порезался (to cut — резать), когда монтировал фильм.

**Упражнение 47**

Прочитайте и разыграйте  
диалог.

**ANASTASIA VERTINSKAYA IS A GREAT SUCCESS**

**Question:** I have a few questions to ask you. Will you answer them?

**Answer:** I'll answer them with pleasure.

**Q.:** Did you want to be an actress when you were a child?

**A.:** No, I myself did not really want to be an actress. I wanted to be a dancer. But I was going to be very tall. And what was worse I did not show any talent at all as an actress.

**Q.:** How did you come to cinema?

**A.:** Film-director Ptushko was looking for someone to play the part of Assol in his "Red Sails" after A. Grin's novel. My mother took me to Mosfilm Studios. The director himself looked at me and asked my mother: "Have you another better-looking daughter?" My mother said: "Yes, I have, but she is even worse." The director decided to try. The make-up girl made me very beautiful and charming. That is how I found myself in cinema.



Q.:  
A.:

Are you a happy actress?

Yes, I am. I am enjoying my success. After every new role, big or not so big, I usually get more than three hundred letters from schoolchildren and factory workers. According to those letters, my most successful roles are in the films: "Red Sails", "The Amphibian Man", "Hamlet", "War and Peace".

(Based on the interview from  
"Soviet Film", May, 1984)

## РАБОТА НАД ЛЕКСИКОЙ И ТЕМОЙ

### Словообразование

1. Префикс **en-** образует глагол от прилагательного или существительного: rich 'богатый' — to enrich 'обогащать'; title 'заглавие' — to entitle 'озаглавить'; joy 'радость' — to enjoy 'получать радость (удовольствие)'; large 'громадный' — to enlarge 'увеличивать'.

2. Суффиксы **-ate, -ify, -ize** — единственные суффиксы глаголов. Суффиксы **-ify, -ize** образуют глаголы от прилагательных или существительных:

simple — to simplify

beauty — to beautify

intense — to intensify

real — to realize

memory — to memorize

character — to characterize

Примеры глаголов с суффиксом **-ate** [eɪt]: to trans'late, to dic'tate, to 'liberate, to 'decorate, to 'separate, to 'graduate.

У прилагательных и существительных суффикс **-ate** произносится [ɪt]: a 'graduate, 'separate.

3. Суффикс **-ion (-tion)** образует существительные от глаголов и читается [ʃn]:

to discuss — dis'cussion

to profess — pro'fession

to possess — po'ssession

to dictate — dic'tation

to translate — trans'lation

to create — cre'ation

to combine — combi'nation

to relax — rela'xation

to transform — transfor'mation

to depict — de'piction

to connect — con'nection

to construct — con'struction

to organize — organi'zation

to realize — reali'zation

to idealize — ideali'zation

to simplify — ,simplifi'cation

to intensify — in,tensifi'cation

to modify — ,modifi'cation

Ударение в словах на **-ion/-tion** всегда падает на слог, предшествующий этому суффиксу.

4. Суффикс **-ment** образует существительные от глаголов:

to agree — agreement

to develop — development

to enjoy — enjoyment

to move — movement

to achieve — achievement

to treat — treatment

5. Суффикс **-ance (-ence)** типичен для абстрактных существительных:

importance — важность

ignorance — невежество

sig'nificance — значимость

convenience — удобство



## Словарь

compassion [kəm'pæʃn] со-  
страдание  
peasant ['pezənt] крестьянин  
personality [pə'sə'næliti] лич-  
ность  
pilgrim паломник  
relaxation [ri'læk'seɪʃn] отдых  
от работы  
relics ['reliks] реликвии (мн.  
ч.)  
sensitivity [sensitiviti] вос-  
приимчивость, чуткость  
tenderness нежность  
truth [tru:θ] правда, истина

to carry through [θru:] проне-  
сти через  
to describe [dis'kraɪb] описы-  
вать

to enrich [en'ri:tʃ] обогащать  
to gather [gæðə] собирать(ся)  
to plant [plɑ:nt] сажать (ра-  
стения)  
to suffer ['sʌfə] страдать

folk [fouk] народный  
gifted ['giftɪd] одаренный  
grateful [grə'teɪfl] благодарный  
remarkable [rɪ'mɑ:kəbl] заме-  
чательный  
sensitive (to) ['sensitiv] вос-  
приимчивый (к), чувстви-  
тельный (к)

below [bi'lou] ниже  
else [els] еще, кроме  
still 1. еще 2. однако

as a rule как правило  
at the same time в то же самое  
время  
as well тоже, также  
for nothing бесплатно  
to the last до конца, до пос-  
леднего момента

## Интернациональные слова

delicate [dɪ'lɪkət]  
delicacy [dɪ'lɪkəsi]  
dogmatist ['dɒgmətɪst]  
medicine ['medsɪn]  
phrase [frez]  
theorist [θiərist]  
to theorize [θiəraɪz]  
to tick тикать (о часах)

### Упражнение 48

Образуйте существительные и  
переведите их.

- |    |            |            |              |              |
|----|------------|------------|--------------|--------------|
| a) | to collect | to express | to educate   | to harmon-   |
|    | to reflect | to impress | to dominate  | ize          |
|    | to attract | to discuss | to cultivate | to organize  |
|    |            |            |              | to intensify |

- б) to manage, to move, to develop, to achieve, to en-  
large, to enrich

### Упражнение 49

Образуйте глаголы и пере-  
ведите.

title, large, joy, real, theory, rich, circle, able, case,  
force, sure, simple, beauty, popular, harmony, special,  
character, memory, romantic, intense

### Упражнение 50

По суффиксам определите  
часть речи.

speciality, specialize, theorist, theorize, happily, happi-  
ness, tenderness, compassion, creative, management,  
impression, impressive, unusual, naturally, character-  
istic, integration, simplicity, simplification, simplify,  
mixture, grateful, helpless, education, airy, create, re-  
markable, cleanliness, modesty, importance, conve-  
nience

### Упражнение 51

Определите, от каких слов  
образованы слова, и переве-  
дите их.

personality, enrich, childhood, simplicity, mixture,  
visitor, wonderful, remarkable, harmonize, helpless,  
different, successful, uneasy, goodness, politeness, in-  
spiration, appearance, combination, collection, lucky,  
dearest, relaxation, sensitivity, memorable, enlarge,  
entitle, pleasant, tenderness

### Упражнение 52

Переведите устно.

- a) sensitive person, model character, mixture of elegan-  
cy and romanticism, delicate music, a regular visitor,  
sensitivity in Russian literature, a model of a new  
type, folk music, memorable nature, to sculp a figure,  
to discuss problems
- б) интересные музейные реликвии, посещать музеи,  
типичный контраст, популярная теория, характер-  
ные фразы, элегантная фигура, социальная пробле-  
ма, оригинальная ситуация, литературный метод



Упражнение 53

Определите как в русском  
речи *look*, *help*, *look*, *help*  
слова, и переведите предло-  
жения

1. Memorial museums tell us and show the back-  
ground to the life of a great famous person. Such is Tchaj-  
kovsky's *house* in Klin. 2. The *state* museums of the  
Moscow Kremlin *house* unique monuments of Russian  
and foreign art which tells us the history of the Russian  
*state*. 3. *Poetry* recitals are a tradition in the Pushkin  
house in Moscow, but there you can hear modern *poe-  
try* as well. 4. Chekhov's house at Yalta has a different  
*look* than it had before, the trees *look* much taller and  
thicker now. Inside the house it is not so light as it was.  
5. Museums *help* us to feel the atmosphere of the place  
where our great artists lived. 6. Poor peasants and  
sick people really needed his *help* which he gave for  
nothing.

Упражнение 54  
Переведите.

1. This film of his made him still more famous. 2. This  
story is still more interesting. 3. He is still busy. 4. Will  
he still be there? 5. The clock is still ticking, though it  
is very old. 6. He is still working in the garden, isn't he?  
7. It is still raining, isn't it? 8. I still can't decide what  
to do.

Упражнение 55  
Переведите.

1. He was a wonderful painter and at the same time he  
was a remarkable actor. 2. He was very famous in his  
day. 3. He was a great man, he was ahead of his  
time. 4. There were a great many talented people in  
the time(s) of Leo Tolstoy. 5. I visited this exhibition  
two or three times while it was open, as I couldn't ex-  
amine all those wonderful pictures at a time.

Текст

IN CHEKHOV'S HOUSE AT YALTA

On some pages of his book about Anton Chekhov  
J. B. Priestley, a popular English writer, dramatist and  
critic, describes his visit to Chekhov's House at Yalta.  
According to Priestley, Chekhov has enriched modern  
drama as nobody else. Priestley loved Chekhov and  
called him remarkable not only because he was a won-  
derful story teller and a dramatist. "There is more to  
Chekhov than that," he wrote. The text below will tell  
you what Priestley thought of Chekhov.

\* \* \*

Chekhov's house at Yalta looks as it looked when he  
lived there (from 1899 to 1904), though it is not so  
light and airy as it was in his time, because the trees  
which he himself planted are tall and thick now. But  
there is still something very characteristic of Chekhov  
in its simplicity, in its cleanliness and good taste. There  
is nothing pretentious in the house. In one or two rooms  
you feel that Chekhov is somewhere in the garden,  
where he was fond of working. This impression is so  
strong that you begin to understand him much better.  
And suddenly you feel that he was a true model of a  
new kind of man that our century badly needs.  
His training was scientific, he took medicine as a sci-  
ence very seriously and to the last described himself as

Упражн  
Прочит  
чем  
Приста  
model  
that our  
Упражн  
Вставьт  
жите





a doctor. But he was no theorist, no dogmatist of science. What he did was always practical and helpful to people whom he wanted to see happier. His practical help came out of his sense of compassion to those who were suffering and he saw a lot of suffering around. Even when he himself was terribly sick he helped hundreds of other sick peasants for nothing. After his return from Sakhalin he made a collection of books for the education of the children and sent it there. He did his best to help some Sakhalin families. (There are many grateful letters to Chekhov from them in a Moscow Lenin Library collection.) And he did all this with delicacy, gentle humour, without theorizing. At the same time Dr. A. P. Chekhov, so sensitive to science, doing his best to help people was also Anton Chekhov the writer who with the fewest possible phrases like nobody else before him could create an atmosphere, a situation and a character. He was a gifted, fresh, original writer with much social experience, with compassion and tenderness for all suffering. Chekhov's first literary works made him popular. He was really a lucky writer. His popularity grew more and more from one masterpiece to another. At last he was ready for the Theatre and the Moscow Art Theatre opened just in time, which made him still more famous. Of course people in Yalta knew that he was a great writer, but they didn't see the writer, they saw the dear, smiling, helpful Dr. A. P. Chekhov who was visiting those who needed his help.

Chekhov got up early, gave himself some coffee, and as a rule started to work at a masterpiece and was working until the middle of the morning. Then he was working as a doctor. In the afternoon he was planning a garden or a school, or a library — his method of relaxation. Late in the afternoon, often at night, he was writing again.

There was only one Anton Chekhov whose personality combined the methods of science, practical help and the most delicate sensitivity in Russian literature. This is what you feel strongly when you find yourself in Chekhov's house at Yalta.

(From "Anton Chekhov" by J. B. Priestley)

#### Упражнение 56

Прочитайте текст. Найдите в нем подтверждение идеи Пристли "Chekhov was a true model of a new kind of man that our century badly needs."

#### Упражнение 57

Вставьте артикли и перескажите.

#### CHEKHOV'S HOUSE IN MELIKHOVO

In 1892 Chekhov bought ... house in Melikhovo which was much smaller and older than he wanted for ... money he paid. When he saw that ... house was full of all kind of defects ... practical man joined with ... artist in Chekhov to make ... place better and more comfortable. So he began to change everything to his own





The dining room in Chekhov's house at Yalta

taste. He himself planned ... garden, different small buildings around, he thought of how to enlarge ... pond and to make ... main house bigger. He himself happily planted trees and flowers, worked in ... kitchen-garden on week-days. When his brothers and sisters came on week-ends from Moscow, where they were working, they all started to help Anton to clean ... house, to paint it, to paper it, while workers of every kind came to enlarge it. Chekhov himself did ... work of three men for every day he wrote stories and visited peasants who were sick. But though he was busy all the time he always took time to write ... letter to his friend. So in one of ... letters he wrote that he was ... happiest man because he was living in his own house in ... country, but at ... same time he was ... saddest one because cholera was coming from ... south.

(Based on "Anton Chekhov" by J. B. Priestley)

#### Упражнение 58

Прочитайте текст, переведите слова в скобках. Перескажите текст.



### A VISIT TO YASNAYA POLYANA

How deeply serious we become when we enter the beautiful large territory of Yasnaya Polyana, (которую) Tolstoy (описал) so wonderfully well in his writings. You walk along the alley of old thick trees which Tolstoy (сам сажал) and suddenly you come to the house, big and white, (где) the great writer and his family lived. In front of the house there is the famous tree (под которым) peasants and pilgrims gathered to meet Leo Tolstoy and to discuss their problems. This tree is as (дорого) as other relics inside the house. It saw a great many people from all parts of Russia. And really a lot of them came here (пока) the great man was alive. Among the visitors to Yasnaya Polyana-



The dining room in Tolstoy's house in Yasnaya Polyana



на, (которые проходили мимо) the tree, there were writers, artists, musicians, scientists (которые) wanted to consult Tolstoy, to paint his portraits, to sculpt his impressive head, to play to him, to dance for him, to discuss scientific and social problems with him or simply to talk to him.

And today in summer and winter buses and cars bring new visitors here almost every day.

Inside the house (всё) is simple and modest, unpretentious. The biggest room is a dining room with two pianos (которые) show the important role (которую) music played in Tolstoy's and his family's life. Tolstoy loved music so much that he could play the piano three or four hours a day. For (отдыха) after hard day's work he liked to play chess or to listen to songs, especially he was fond of folk songs. The dining room is very light and (воздушная). But perhaps (самая впечатляющая) room is Tolstoy's study, where the writer penned his "War and Peace". We stand at the desk and look up at the reproductions from Raphael's paintings (на которые) the GRAND OLD MAN (сам) so often looked. We look at the pages of books he read and at the stick which he carried when he went into the woods, at the hat that he wore in summer. Even



Leo Tolstoy and Ilya Repin



his tooth-brush is in its place. In the corridor the English clock still ticks. It stopped only twice — when the writer died and when German soldiers broke into the house in 1941.

Outside the house (впечатление будет) unforgettable if you (пойдете) the way the 82-year-old man took to leave Yasnaya Polyana for ever, in 10 days to return dead for his last resting place. The last resting place of the writer is full of beauty. It comes out of nature and fills the space around with poetry which makes (всё) alive and memorable here.

#### Упражнение 59

*Изложите по-английски.*

#### В ЯЛТУ — К ЧЕХОВУ!

В апреле 1900 года мхатовцы отправились к Чехову в Ялту. Станиславскому тогда было 37, Вл. И. Немировичу-Данченко — 41, О. Л. Книппер — 31, а М. И. Москвину и того меньше — 26 лет.

«Это была весна нашего театра, — вспоминал потом К. С. Станиславский, — самый счастливый и радостный период его молодой жизни... Мы сказали себе: «Антон Павлович не может приехать к нам, так как он болен, поэтому мы едем к нему. Если Магомет не идет к горе, гора идет к Магомету...»

Большой радостью и для Чехова был приезд Художественного театра в Ялту. Из-за болезни он был мало знаком с театром, который любил его творчество. Тогда же, весной 1900 года, театр устроил ради любимого писателя большие гастроли в Ялте и привез с собой «Дядю Ваню» и «Чайку» ("Seagull"). А недавно спектакль «Чайка» в концертном исполнении мхатовцев стал главным событием чеховских дней в Ялте. Артисты МХАТа вот уже третий раз выезжают в Ялту для участия в чеховских днях. В этом году особенно много было молодежи, участвовавшей в празднествах.

*(Литературная газета, 1987)*

#### Упражнение 60

*Расскажите: а) о будничном дне А. П. Чехова, б) о том, как характеризует его Пристли, в) о доме-музее Чехова в Ялте, г) о Ясной Поляне, чем она стала для народа, д) о своем любимом музее, е) о своем любимом писателе или деятеле искусств.*

#### Упражнение 61

*Составьте рассказы к фотографиям.*



Anton Chekhov and Maxim Gorky



## ОСНОВНОЙ КУРС

<b>1</b>	181—185
<b>2</b>	207—221
<b>3</b>	222—224
<b>4</b>	235—243
<b>5</b>	244—262
<b>6</b>	263—280
<b>7</b>	281—290
<b>8</b>	298—310
<b>9</b>	311—333
<b>10</b>	334—353
<b>11</b>	354—362
<b>12</b>	363—379
<b>13</b>	380—398
<b>14</b>	399—413
<b>15</b>	414—427
<b>16</b>	428—441
<b>17</b>	442—459



## А. Грамматика

## Модальные глаголы и их эквиваленты

1. must — to have to . . . . .	184
2. to be to . . . . .	188
3. should — ought to . . . . .	189
4. can — could — to be able to . . . . .	192
5. may — might . . . . .	194
Текст: Stuck in the Hole . . . . .	195

## Б. Работа над лексикой и темой

Тема: Teachers and Students of Art

Текст: Gustave Courbet to a Group of Students . . . . . 199

## В. Чтение

Текст: Eisenstein as a Teacher . . . . . 205

## Модальные глаголы и их эквиваленты

## 1. must — to have to

Present (Настоящее)	You <b>must be</b> here by 8 o'clock at the latest. Вы должны быть здесь самое позднее к 8 часам. I <b>have to work</b> on Sundays, though I don't like it. Мне приходится работать по воскресеньям, хотя мне это не нравится.
Past (Прошедшее)	I <b>had to tell</b> them about that. Я должен был (мне пришлось) сказать им об этом.
Future (Будущее)	I <b>shall (will, 'll) have to tell</b> him about that. Я должен буду (мне придется) сказать ему об этом.

Глагол **must** имеет только форму настоящего времени, поэтому для выражения долженствования и необходимости в прошедшем и будущем временах употребляется его эквивалент **to have to**, который на русский язык часто переводится как *должен был (буду), пришлось (придется)*.  
В настоящем времени **must** и **have to (has to)** немного различаются по значению: **must** выражает субъективное отношение говорящего к действию как к необходимому или обязательному для себя или для другого, **to have to** выражает долженствование в силу внешних причин или обстоятельств.

## Упражнение 1

Прочитайте и переведите, обращая внимание на значение *must* и *to have to*.

1. I must finish my work today.
2. I often have to stay after 6 o'clock to finish the day's work.
3. I think you must try to find him and tell him about it right now.
4. I don't want to wait for him, I really must go.
5. She is an art critic, so she has to visit all kinds of exhibitions, both interesting and uninteresting.
6. He must go to bed earlier today, as he is leaving at 6 in the



morning. 7. I have to get up early in the morning. 8. She doesn't feel well, she must stay in bed. 9. I must finish the book today, tomorrow we'll discuss it. 10. He often has to go to library, as he reads a lot.

## Упражнение 2

Измените предложения по образцу и переведите.

**I must tell** him the truth. (yesterday)

**I had to tell** him the truth *yesterday*.

Я должна была (мне пришлось) вчера сказать ему правду.

1. I must ask the doctor to come and see her (as she felt bad). 2. I must be present at the conference (yesterday). 3. We must discuss these problems very seriously (yesterday at the meeting). 4. I must say a few words about the organizers of all the latest exhibitions (when we gathered together). 5. You must take part in the concert (last week). 6. You must tell them about your work at the roles (when you took part in the work of the seminar). 7. You must stay after classes (when they were over).

## Упражнение 3

Измените предложения по образцу и переведите.

**I must show** the city to our guests (when they are free).

**I'll have to show** the city to our guests *when they are free*.

Я должен буду показать город нашим гостям, когда они будут свободны.

1. He himself must play that role (when he feels well). 2. He must invite all the actors to take part in the discussion of the performance. 3. You must describe your visit to this exhibition in detail (when you come back). 4. We must help him with his English (if he needs it). 5. We must change our method of work (when we study his recommendations). 6. You must say a few words about your film (when the meeting begins). 7. We must go and see him (when he is back). 8. You must play your favourite sonatas (when all get together).

**to have to в вопросительных и отрицательных предложениях**

Present (Настоящее)	Do you <b>have to</b> get up early? Yes, I <b>do</b> . No, I <b>don't</b> . I <b>don't have to</b> get up early. Does he <b>have to</b> get up early? Yes, he <b>does</b> . No, he <b>doesn't</b> . He <b>doesn't have to</b> get up early.
Past (Прошедшее)	Did he <b>have to</b> come on Sundays? Yes, he <b>did</b> . No, he <b>didn't</b> . He <b>didn't have to</b> come on Sundays.
Future (Будущее)	Will he <b>have to</b> come on Sundays? Yes, he <b>will</b> . No, he <b>won't</b> . He <b>won't have to</b> come on Sundays.

## Упражнение 4

Ответьте на вопросы.

a) 1. When do you have to get up in the morning? 2. When does she have to leave home in the morning? 3. What do students have to do to master their speciality? 4. Does



- he often have to do his home-work in the reading room?
5. How long do you have to stay at the institute every day?
- 6) 1. Did you have to work late yesterday? 2. Did you have to leave your native town to study at the institute? 3. How many exams did you have to take to enter the institute? 4. Did you have to repeat the school programme in these subjects? 5. How long did you have to repeat it?
- в) 1. How many years will you have to study before you graduate from the institute? 2. What subjects will you have to study? 3. When will you have to do your graduation work? 4. Will your friend have to study a lot of material before he begins his graduation work? 5. What exams will he have to take during this examination period?

The book is in English, so I'll *have to read it slowly*.  
Why will you **have to read** it slowly? I'll **have to read** it slowly, because it is in English.

#### Упражнение 5

Составьте вопросы с *why* по образцу и ответьте на них.

1. The bus didn't come and we had to go on foot. 2. He felt bad, so he had to see the doctor. 3. The scene was difficult, so we had to shoot it eight times. 4. The actors were inexperienced, so they had to rehearse the scene over and over again. 5. It is getting dark, we shall have to hurry home. 6. They know this problem very well, so they will have to take part in the conference. 7. He is a very good set-designer, so we shall have to invite him to design the sets. 8. He doesn't know the role, so he will have to learn it. 9. I'll have to go home on holiday.

#### Упражнение 6

а) Прочитайте, переведите и повторите.

1. Mary went to the country, so John had to get his own dinner. The soup boiled over (убежал) and the cat ate the sardines, so John had to go to a restaurant.  
2. Mary doesn't feel well, so I'll have to ask the doctor to come and see her.  
3. Mr. Dodds has to work very hard, as he has a wife and ten children to support.

б) Придумайте аналогичные ситуации с глаголом *to have to*.

#### Упражнение 7

Переведите.

1. Мне придется закончить картину на этой неделе, так как в воскресенье открывается выставка. 2. Вам много приходится ездить по стране? 3. Мне пришлось помочь им снимать эту сцену, так как их оператор был болен. 4. Нам часто приходится помогать друг другу. 5. Сколько новых слов приходится вам учить каждую неделю? 6. Разве вы вчера должны были показывать свою работу? 7. Когда вы должны будете прийти еще раз? 8. Я не должна была быть там вчера, и они это знали. 9. Вам больше не придется приходить так рано. 10. Вам придется сказать им об этом.



to have to — to have got to

В британском варианте английского разговорного языка для выражения необходимости однократного действия в настоящем или будущем часто употребляется **to have got to**. Например:

**I've got to go now.** — Мне сейчас надо идти (я должен сейчас идти).

**To have to** в отличие от **to have got to** выражает необходимость многократных действий в настоящее время. Сравните:

**I have to go to the library every week.** — Мне приходится ходить в библиотеку каждую неделю.

**I've got to go to the library today.**  
— Мне сегодня надо (я должна) идти в библиотеку.

**Do you have to do it every day?** — Вам приходится это делать каждый день?

**Have you got to do it now?** — Вам придется это сделать сейчас?

**I don't have to do it every day.** — Я не должен это делать каждый день.

**I haven't got to do it now.** — Я не должен это сейчас делать.

В американском варианте английского языка **to have to** употребляется в обоих случаях.

#### Упражнение 8

Прочитайте и переведите, обращая внимание на употребление **to have to** и **to have got to**.

1. I don't usually have to go to the institute on Saturday.
2. I haven't got to go to the Institute tomorrow.
3. Will you have to speak English there?
4. Have you got to speak English next week at the conference?
5. I've got to get ready for the seminar.
6. I have to read a lot for every seminar.
7. I've got to do it right now.
8. We have to discuss every film we see.

#### Упражнение 9

Измените предложения по образцу.

**I've got to do it now. I'll have to do it.**

1. I've got to tell him about it.
2. I've got to shoot this episode tomorrow.
3. I've got to ring him up again.
4. I've got to buy something for supper.
5. We've got to rest a little.
6. I've got to write a letter.
7. Have you got to see it now?
8. Have we got to start now?
9. I haven't got to go there.
10. We haven't got to tell him about it.

#### Упражнение 10

Измените предложения по образцу.

**You don't have to go there. — You needn't go there.**  
**You haven't got to do it. — You needn't do it.**

1. I don't have to do this kind of work very often now.
2. I haven't got to do this translation today.
3. We haven't got to hurry, we have plenty of time.
4. We don't have to stay here after classes now, we have a wonderful room for rehearsals in the hostel.
5. I haven't got to visit her today, she feels all right now.
6. You haven't got to go yet, it is still early.
7. You haven't got to ring him up today, he'll be late at night.
8. I don't have to go to bed late these days.



# Must в значении предположения

Must может употребляться в утвердительных предложениях со значением предположения, основанного на уверенности говорящего. В вопросительных и отрицательных предложениях **must** со значением предположения не встречается. Например:

He looks pale, he **must be** tired.

Он выглядит бледным; *должно быть*, он устал.

There's the doorbell. It **must be** Roger.

В дверь звонят; это, *должно быть* (наверное), Роджер.

## Упражнение 11

Прочтите и переведите

1. He knows six languages, he must be very clever.
2. She doesn't come to the institute, she must be ill.
3. Where is she? — She must be here, I saw her a few minutes ago.
4. They are great friends! — That must be nice.
5. He is an optimist — he must be happy.
6. She looks sad. She must have some problem.

## Упражнение 12

Переведите письменно.

1. Он, должно быть, занят.
2. Они, должно быть, сожалеют об этом.
3. Она, должно быть, увлекается театром.
4. Они, наверное, устали.
5. Вы, должно быть, уже готовы отвечать.
6. Тут, должно быть, что-то не так.
7. Она, должно быть, права.
8. Он, должно быть, болеет.

## 2. to be to

Future (Будущее)	I <b>am to</b> meet him today. Я должен (мне предстоит) встретить его сегодня (я обещал, мы договорились). He <b>is to</b> visit our country next month. Он должен (ему предстоит) посетить нашу страну в следующем месяце (так запланировано, договорено).
Past (Прошедшее)	We <b>were to</b> meet at 7. Мы должны были встретиться в 7 (так договорились, условились). We <b>were to</b> meet again, many years later. Нам суждено было встретиться снова, много лет спустя (так распорядилась судьба).

Глагол **to be to** (am to..., are to..., is to..., was to..., were to...) выражает преимущественно долженствование в силу предварительной договоренности, принятого решения, расписания, плана и т. п.

## Упражнение 13

Прочитайте и переведите.

1. From the moment you go on board the ship that is to take you to an English port, or the airliner that is to fly you to London, you will see notices that will give you useful information.
2. The prime minister is to visit Canada next year.
3. There's to be a students' film festival in April.
4. I felt nervous because I was soon to leave home for the first time.
5. When I said good-bye, I thought it was for ever. But we were to meet again, many years later, in a different country.
6. Tell her she's not to be late for the concert.
7. You are to clean the room before you go for a walk.
8. Many countries are going to take part in the film festival that is to take place in Moscow next summer.



#### Упражнение 14

Переведите письменно.

1. Мне предстоит посетить несколько выставок. 2. Я должен встретиться с ним в 5 часов. 3. Репетиция должна начаться в 12 часов. 4. Нам предстоит обсудить некоторые вопросы. 5. Вам предстоит рассказать нам о своей работе. 6. Ему было суждено стать великим пианистом. 7. Они должны были (договорились) встретиться в 7 часов у метро. 8. Мы должны были начать репетицию в 12. Сейчас 12 часов 20 минут. Почему вы опоздали? 9. Делегация американских ученых должна посетить нашу страну в мае будущего года. 10. Мы должны обсудить эту проблему (как договорились), прежде чем разойдемся.

#### Упражнение 15

а) Прочитайте и переведите

My younger sister Mary is a film actress. She is to take part in the shooting of a new colour comedy. The shooting is to start on Monday. Mary is to leave for Kiev tonight. Today she is very busy as she has to get ready for the trip. She thinks that I'll get a railway ticket for her. Now I've got to hurry to the railway station. If I don't get the railway ticket for tonight, she'll have to go to Kiev by plane tomorrow morning. I know that Mary mustn't be late for the shooting and of course I am going to help her, but she makes me angry, because she never does anything in time.

б) Придумайте аналогичную ситуацию и расскажите ее, употребляя модальные глаголы.

### 3. should — ought to

Present (Настоящее)	
1. <b>Should I</b> help you with the translation?	Помочь вам с переводом? ( <i>предложение</i> )
2. <b>You should (ought to)</b> go and see Mary.	Вы должны (вам следует, хорошо бы вам) навестить Мэри. ( <i>совет</i> )
3. <b>I ought to</b> go and see Mary tomorrow, but I don't think I will.	Я должна (мне бы надо) навестить Мэри завтра, но думаю, что я не пойду ( <i>моральный долг</i> )
4. <b>Why should I</b> do it?	С какой стати я это буду делать? ( <i>возмущение</i> )
5. <b>That should be</b> Janet ringing.	Это, должно быть, звонит Джанет. ( <i>предположение</i> )



Глаголы долженствования **should** и **ought to** имеют одну форму для всех лиц и являются почти синонимами, но между ними есть и смысловые различия. **Should** употребляется: 1) с 1-м л. для выражения предложения услуг, обращения за указанием и за советом; 2) со 2 м. л. для выражения долженствования, не столь категоричного, как **must**, и имеющего значение вежливого совета, пожелания; 3) для выражения возмущения, раздражения, непонимания и 4) для выражения предположения.

**Ought to** (должен, следует, следовало бы, надо бы) выражает моральный долг.

#### Упражнение 16

*Прочитайте и переведите*

1. Should I practise the piano every day?
2. Should I wait for you?
3. Should we rehearse the play today?
4. We should (ought to) help him.
5. Ought I to tell him that?
6. You should (ought to) do it today, it will be late tomorrow.
7. Should I help you with your English?
8. You really should ring up Aunt Mary.
9. You should (ought to) go and see this film. It's a great film.
10. You should drive more carefully.
11. We ought to go and see him this week, he is seriously ill.
12. I oughtn't to talk much about myself.
13. That should be John coming upstairs.
14. Why should I come and work on Sunday when all people are having a rest?
15. Why should it get colder when you get up a mountain, when you are getting nearer to the sun?

#### Упражнение 17

*Ответьте на вопросы.*

1. What else should they study?
2. What should they reflect in their creative work?
3. What should a student do to become a good artist?
4. Ought he to be pleased with himself?
5. What ought he never to do?
6. Why ought he never to waste time?
7. What should we do to understand art better?
8. When ought we to help each other?
9. What should we do to feel and understand classical music?
10. How should I pronounce this word?

#### Упражнение 18

*Измените предложения по образцу и переведите.*

**You should** visit him, he is waiting for you.  
**I ought to** visit him, he is waiting for me

1. You should write letters home more regularly.
2. You shouldn't be late, if you don't want to make them angry.
3. You shouldn't eat so much before you go to bed.
4. You should try to do it all by yourself.
5. You should speak to him first and say that you are sorry.
6. You should take all these books to the library before your summer holidays.
7. You shouldn't invite so many people to a film-show, the cinema hall is really small.
8. You should help them, they need your help.

#### Упражнение 19

*Переведите письменно.*

1. Студентам вашего факультета следует знать больше об этом актере.
2. Вам не следует зря тратить время сегодня, если у вас завтра экзамен.
3. Вы должны хранить свои кисти чистыми.
4. Вам не следует



оставлять свои краски на столе. 5. Когда вы работаете с фотоаппаратом, вы должны помнить некоторые правила. 6. Ей следует играть на рояле несколько часов в день. 7. Мне следует вернуть книги в библиотеку, но я сегодня очень занята. 8. Нам следует сегодня закончить репетицию этой сцены. 9. С какой стати я должен ждать его? 10. Скажите мне, что я должен играть. 11. Что я должен сделать, чтобы помочь им? 12. Через неделю я должен поехать в Венгрию. Я думаю, мне следует выучить хотя бы несколько фраз по-венгерски.

#### Упражнение 20

Прочитайте, переведите, расскажите

This is a story that Charles Chaplin liked to tell his friends. Once a theatre announced an unusual competition of actors. All the contestants (конкуренты) were to act like Chaplin, to dress like him, to walk like him and to act out one of the roles in Chaplin's picture.

When Chaplin heard about the competition he decided that he should take part in it too. "It'll be a great fun! But I ought not to tell anybody about my plan," he thought.

Lots of actors took part in the competition, but nobody thought that there could be the real Chaplin there. He didn't get any prize at all! But he enjoyed his joke greatly.

#### Упражнение 21

Прочитайте и изложите по-английски

#### MIASKOVSKY AND PROKOFIEV

Nikolai Miaskovsky entered the St. Petersburg Conservatoire at the age of 25. There he met a fifteen-year-old student, who was to become his devoted friend. That student very often asked questions such as: "How many *t*-s should I write in the word *symphonietta*? I write one, but I think I ought to write two." Or: "What Beethoven's sonata should I choose for study?" Nikolai answered: "If you are writing a *symphonietta*, you ought to write two *t*-s; and you ought not to ask me what sonata you should choose, take any, they are all wonderful."

When Miaskovsky at the age of 30 finished the class in composition nobody thought that he was to become not only the first-class composer but the first-class teacher at the Moscow Conservatoire.

Sergei Prokofiev, that very student who wrote one *t* in the word *symphonietta*, finished his class at the age of 18, but he had to stay at the Conservatoire for another 5 years to study conducting and piano-playing. When he got the first prize for piano-playing at the final exam nobody thought that he was to become a world famous composer.



#### 4. can, could, to be able to

can — could — to be able to в настоящем и будущем времени	
1 I <b>can</b> speak English. Can you? Can you come to a party on Sunday? We <b>can</b> talk about that later.	Я могу (умею) говорить по-английски, а вы? (способность, умение) Вы можете прийти на вечер в воскресенье? (возможность) Мы можем поговорить об этом потом. (предложение)
2. We <b>could</b> talk about that later. You <b>could</b> be right.	Мы могли бы поговорить об этом потом. (предложение) Может, вы и правы. (допущение)
3. I feel I <b>am not able to</b> go any further.	Я чувствую, что я не могу идти дальше. (физическое состояние)
4 If I have a good sleep I'll <b>be able to</b> work out the problem.	Если я хорошенько высплюсь, я смогу (сумею) решить эту задачу. (способность в будущем)

Глаголы **can** и **could** выражают способность, умение (делать что-либо) в настоящем и будущем.

**To be able to** в настоящем времени употребляется довольно редко и выражает конкретное физическое состояние; чаще оно употребляется в будущем времени:

I'll **be able to** speak English in a year or two. Через один-два года я смогу говорить по-английски.

#### Упражнение 22

Прочтите и переведите.

1. Anybody can learn to cook. 2. Can we meet tomorrow morning? 3. Look! I can do it! I can do it! 4. Can you stay after classes tomorrow? 5. I can see Henry over there. 6. Can I have another cup of tea? 7. Could I ask you something, if you are not too busy? 8. It could rain later. 9. Could I see you tomorrow evening? 10. Could you translate this article? 11. Could I go with you to the exhibition? 12. I am not able to do this kind of work any more. 13. I am sure he will be able to speak English in a few months. 14. I am afraid, I won't be able to translate an English film if I don't see it before. 15. Everything goes well, you'll be able to walk soon. 16. You won't be able to work if you don't sleep at night.

#### Упражнение 23

Переведите письменно.

1. Вы можете прийти завтра? 2. Вы могли бы прийти завтра? 3. Я чувствую, что не смогу закончить этот текст, если не отдохну немного. 4. Я не в силах (не в состоянии) идти дальше, я ужасно устала. 5. Вы в состоянии репетировать еще час? 6. Он, возможно, неправ. 7. Я не в состоянии столько съесть за один раз.



could, was (were) able to в прошедшем времени

1. I remember my grandfather <b>could</b> speak ten languages 2. I <b>was able to</b> get only one ticket.	1. Я помню, мой дедушка мог (умел) говорить на десяти языках. (способность, умение) 2. Мне удалось (я сумел) достать только один билет. (речь идет о конкретном действии)
1. He <b>couldn't</b> speak any foreign language. 2. He <b>couldn't</b> get tickets.	1. Он не мог (не умел) говорить ни на одном иностранном языке. (способность) 2. Ему не удалось (не сумел) достать билеты. (конкретное действие)

**Could** в прошедшем времени употребляется только со значением возможности в общем виде («умел, мог») и не употребляется для обозначения возможности совершения одного конкретного действия; в этом случае употребляется **was/were able to** («удалось, сумел»). Отрицательная форма **could not (couldn't)** выражает как общую, так и конкретную невозможность совершения действия в прошлом.

**Упражнение 24**

Поставьте в прошедшем времени и переведите.

She can speak English well. (when she was only ten)  
She **could** speak English well *when she was only ten*.

- a) 1. Anne can make her own clothes. (when she was only thirteen) 2. He can take pictures. (when he was ten) 3. He can work all day and night. (when he was young) 4. We can see two or three films a day. (when we were students) 5. They cannot live only on coffee. (even when they were young) 6. She can be unpleasant. (at times)

Peter can pass that difficult examination. (last month)  
Peter **was able to** pass that difficult examination *last month*.

- b) 1. The cameraman can start work. (only yesterday) 2. I can carry the radiogram into the next room myself. (yesterday morning) 3. We can save up enough money for a colour television. (last year) 4. Can you shoot this scene? (last Friday) 5. Can they finish the work? (last week)

1. She could not decide which of the hats to buy. 2. She couldn't decide which cinema to choose. 3. When I was younger I couldn't decide what I wanted to do. 4. He was so tired that he couldn't open the door. 5. I couldn't go any further, so I had to stop and have a rest. 6. He was so busy that he even couldn't ring me up.

**Упражнение 25**

Переведите устно.

**Упражнение 26**

Переведите письменно.

- a) Хогарт в своих картинах умел создать иллюзию действия, происходящего на сцене. Он умел создавать яркие образы людей. Он мог написать любую сцену из жизни своих современников. Не многие художники того времени умели писать сцены из жизни.  
b) 1. Он смог создать свой собственный театр на бумаге.  
2. Он сумел отобразить на холсте жизнь своих



- современников. 3. Он сумел создать новую школу живописи. 4. Он смог закончить работу вовремя. 5. Он смог достать билеты на этот концерт.
- в) 1. Он не смог прийти. 2. Ребенок еще не умел говорить. 3. Он не сумел купить билеты. 4. Он был так болен, что не мог ходить. 5. Я был занят и не мог позвонить вам. 6. Он не смог сделать работу вовремя.

#### Упражнение 27

Прочитайте, переведите и перескажите.

In 1900 the popular baritone of the Bolshoi Theatre P. A. Khokhlov decided to leave the stage. One of the last operas, in which the old singer took part was "The Demon" by A. Rubinstein. Khokhlov had to sing the part of the Demon. His success grew from scene to scene. Then the culmination point came: the singer had to sing the famous air "Don't cry, my child..." This air is one of the most difficult airs for all singers. The public sat still: "Will he be able to take the upper note at the end of the air?"

Khokhlov began the air. His voice was strong and rich. The people waited... Suddenly before the air was over, before the singer was to take the famous note, there was a storm of applause and shouts: "Bravo, bravo, Khokhlov!"

The singer had to stop singing. All the house was shouting - the orchestra, the public, the chorus and the soloists. The Moscow public couldn't let its idol sing that risky note.

#### 5. may, might

Present (Настоящее)	
1. <b>May</b> I have another apple? Yes, of course you <b>may</b> .	Можно мне взять еще одно яблоко? (просьба) Да, конечно. (разрешение)
No, you <b>may not</b> .	Нельзя. (запрещение)
2. She <b>may</b> be with Jane now.	Возможно, она сейчас с Джейн. (предположение)
3 I must stay at home. Mother <b>might</b> phone, though I'm not sure.	Я должна остаться дома. Возможно, позвонит мама, хотя я и не уверена. (предположение с неуверенностью)

Глагол **may** имеет значение разрешения и предположения. Он имеет исторически сложившуюся форму прошедшего времени - **might**, но в современном английском языке она употребляется наравне с **may** для выражения тех же значений.

#### Упражнение 28

Прочитайте и переведите.

1. May I have some more tea? — Yes, of course you may. 2. May I put the television on? — Yes, of course you may. 3. Might it be better to stop now? 4. He may not agree with your idea. 5. You know, I think it might



rain. 6. Where is Emma? — She may be in the reading-room. 7. I may fly to Tashkent next week. 8. Let's go and see her later. She may not be at home now. 9. I might see you again — who knows. 10. Things might not be so bad as they seem.

### Упражнение 29

Измените предложения по образцам и переведите.

Perhaps I'll go to the theatre this evening.  
I **may** go to the theatre this evening.

- a) 1. Perhaps we'll go to the Crimea next month. 2. Perhaps John is in the garden. 3. Perhaps your book is in the next room. 4. Perhaps the weather will be better next week. 5. Perhaps you'll get an answer to your letter tomorrow.

Are you going to Leningrad this summer?  
I **may** go, but I'm not sure.

- б) 1. Is Mary back from the country yet? 2. Is John working in the garden? 3. Will he be at home this evening? 4. Is he strong enough to be a cameraman? 5. Does he understand how serious the problem is?

### Упражнение 30

Измените предложения по образцу и объясните разницу в значении.

**May** I speak to him?  
**Can** I speak to him? **Could** I speak to him? **Might** I speak to him?

1. May we see this film in the cinema institute? 2. May I have a look at these pictures? 3. May I invite my friends to this concert? 4. May he try to play this role? 5. May I take part in the discussion at the seminar? 6. May I try to design the sets? 7. May I stop work a little earlier tonight?

### Упражнение 31

Переведите письменно.

1. Возможно, она занята сейчас, кто знает. 2. Подождем немного, может быть, она и позвонит. 3. Могли бы вы поговорить с профессором, если он не занят? 4. Могли бы вы зайти к нам, если у вас есть время? 5. Могла бы я позвонить отсюда своему брату? 6. Возможно, он знает об этом.

### Текст

#### STUCK IN THE HOLE

At last Winnie-the-Pooh got up and said that he must<sup>1</sup> be going on.<sup>2</sup>

"Must you?"<sup>3</sup> said Rabbit politely.

"Well," said Pooh, "I could stay a little longer if it — if you —" and he tried very hard to look in the direction of the larder.

"As a matter of fact," said Rabbit, "I was going out myself, directly."

"Well, good-bye. I must be going on," said Pooh.

So he started to get out of the hole.

"Oh, help!" said Pooh, "I'd better go back."<sup>4</sup> Oh, no!

politely вежливо

well ну

direction направление

larder кладовка

as a matter of fact дело в том, что

to get out выбираться

hole нора



to be stuck застрять  
 the fact is дело в том, что  
 front half верхняя часть  
 silly old Bear глупышка мед-  
     вежонок  
 front door парадная дверь  
 to pull out вытащить  
 to push back затолкнуть  
 to get thin похудеть  
 old fellow дружище  
 room место  
 towel-horse вешалка для по-  
     лотенец

I shall have to go on. Oh, no! I can't either<sup>5</sup>! Oh, help!"  
 Now by this time Rabbit wanted to go for a walk too,  
 so he went out by the back door, and came round  
 to Pooh, and looked at him.

"Hallo, are you stuck?" he asked.

"N-no," said Pooh. "Just resting and thinking."

"Here, give us a paw,"<sup>6</sup> and he tried to help Pooh to  
 get out.

"Ow!" cried Pooh.

"The fact is," said Rabbit, "you are stuck. One of us  
 was eating too much, and I knew it wasn't me. Well,  
 well, I shall go and ask Christopher Robin to help us."  
 When Christopher Robin came back with Rabbit, and  
 saw the front half of Pooh, he said, "Silly old  
 Bear," in such a loving voice that everybody felt  
 quite hopeful again.

"I am beginning to think," said Bear, "that Rabbit  
 might never be able to use his front door again.  
 And I hate that," he said.

"So do I<sup>7</sup>," said Rabbit.

"If we can't pull you out, Pooh, we might push you  
 back," said Christopher Robin.

"You mean I shall never get back?" said Pooh.

"We shall have to wait for you to get thin again,"  
 said Rabbit.

"How long do you think it'll take?" asked Pooh.

"About a week, I should think."

"But I can't stay here for a week!"

"You can stay here all right. We'll read to you," said  
 Rabbit. "And I hope it won't snow. And I say, old  
 fellow, you are taking up so much room in my house —  
 I think I should use your back legs as a towel-horse!  
 Because, I mean, there they are — doing nothing —  
 and it will be nice if I can hang the towels on them..."

(Based on "Winnie-the-Pooh" by A. A. Milne)

#### Комментарии к тексту

1. В косвенной речи, передаваемой в прошедшем времени, must сохраняется.
2. he must be going (on) — он должен идти
3. "Must you?" — В самом деле?
4. I'd better (= I had better) go back. — Я, пожалуй, вернусь.  
 Выражение употребляется с 1-м и 2-м лицом и имеет то же значение, что и ought to: I'd better go to bed. — Я, пожалуй, лягу. You'd better go for a walk. — Ты бы лучше погулял.
5. too 'тоже' употребляется только в утвердительных предложе-  
 ниях, either — в отрицательных.  
 Ср.: "I can do it." — "I can do it too."  
 "I can't do it." — "I can't do it either."
6. give us a paw — давай лапу
7. "So do I." — И мне тоже (не нравится). Ср.:  
 "I can do it." — "So can I."  
 "I speak English." — "So do I."  
 "I am reading." — "So am I."



### Упражнение 32

Прочитайте текст. Выпишите все предложения с модальными глаголами и переведите их.

### Упражнение 33

Ответьте на вопросы, употребляя прямую речь.

1. What did Winnie-the-Pooh say when he got up?
2. What did he want to say when he was looking in the direction of the larder?
3. Why couldn't Pooh get out of the hole?
4. What was Pooh beginning to think about Rabbit's front door?
5. What did Christopher Robin say while he and Rabbit were trying to pull Pooh out?
6. How did Rabbit say he was going to use Pooh's back legs?

### Упражнение 34

Выучите текст и разыграйте его по лицам. Используйте слова и выражения:

a little longer, as a matter of fact, I'd better, directly, the fact is, to use, to hate, to mean, to get thin, to stay, to take up, so much room, it will be nice if, to hang, a towel-horse

### Упражнение 35

Перескажите по-английски.

## КОНАН ДОЙЛ И М-Р ЖИЛЛЕТТ

Однажды Конан Дойл получил необычное письмо из Нью-Йорка от американского актера по имени Жиллетт, который писал: «Мне так нравится Ваш Шерлок Холмс, и я так хочу сыграть его на сцене, что я решил написать пьесу про него. Мне кажется, что было бы хорошо его женить. Могу ли я это сделать?» Конан Дойл ответил: «Вы можете делать с Холмсом все, что Вам угодно. Вы можете женить или даже убить его».

Вскоре Конан Дойл получил второе письмо от Жиллетта. «Пьеса готова. Возможно, она будет иметь успех, но перед тем, как я буду ставить ее, я должен прочитать ее Вам. Встретимся на вокзале».

Конан Дойл приехал на вокзал в кэбе. Подошел поезд, и из него вышел настоящий Шерлок Холмс — лицо, глаза, нос, даже возраст. Конан Дойл смотрел на м-ра Жиллетта с большим изумлением (with great amazement). Столь же изумлен был м-р Жиллетт, когда он увидел доктора Уотсона. Общий эффект от немой сцены был так силен, что оба долгое время не могли произнести ни слова. Наконец, Конан Дойл пришел в себя и сказал: «Ваша пьеса, должно быть, великолепна».

На самом деле пьеса была плохой, хотя она и имела громадный успех у публики, так как м-р Жиллетт был замечательным актером и мог великолепно играть даже в плохой пьесе.



### Упражнение 36

Придумайте диалог или рассказ к картине, используя модальные глаголы *can, must, ought to*



*Maes Nicolaes. A naughty drummer (about 1650)*

## Б

### Словарь

ability [ə'bɪlɪtɪ] способность  
 approach [ə'prəʊtʃ] подход  
 conclusion [kən'kluːʒn] вывод  
 device [dɪ'vaɪs] прием, средство  
 education [ˌedʒu:'keɪʃn] образование  
 inspiration [ˌɪnspə'reɪʃn] вдохновение  
 means [miːnz] средство, способ  
 meaning ['miːnɪŋ] смысл, значение  
 object ['ɒbdʒɪkt] цель  
 right [raɪt]. право

to beautify ['bjʊ:tɪfaɪ] украшать, приукрашивать  
 to depict [dɪ'pɪkt] изображать, отображать  
 to develop [dɪ'veləp] развивать  
 to direct [dɪ'rekt] руководить  
 to emphasize ['emfəsaɪz] подчеркнуть

to explain [ɪks'pleɪn] объяснять  
 to falsify ['fɔːlsɪfaɪ] искажать  
 to simplify ['sɪmplɪfaɪ] упрощать

certain ['sɜːtɪn] данный, определенный  
 guiding ['gaɪdɪŋ] основополагающий  
 human ['hjuːmən] человеческий  
 right [raɪt] правильный  
 visible ['vɪzəbl] видимый

to be against быть против  
 to be sure that... быть уверенным, что...  
 to give attention to [ə'tenʃn] уделять внимание  
 I should like + *inf.* мне бы хотелось  
 in addition [ə'dɪʃn] в дополнение

in the present в настоящее время  
 it is kind (good, nice) of you с вашей стороны любезно...  
 means of expression способ (средство) выражения  
 to mean to say хотеть сказать, иметь в виду  
 must be clear on должны уточнить  
 or rather ['rɑːðə] или вернее (скорее)  
 to solve a problem решить проблему  
 to start anew [ə'njuː] начать заново

### Интернациональные слова

academic [ˌækə'demɪk]  
 individuality [ˌɪndɪvɪdʒu'ælɪtɪ]  
 structure ['strʌktʃə]  
 style [stɑɪl]  
 theme [θiːm]



## GUSTAVE COURBET TO A GROUP OF STUDENTS

At the beginning of the 1860s a group of students asked the first great realist in painting of their time Courbet to open a new studio and to direct it. In all art-schools at that time young artists were to paint only pictures on historical themes of the past in academic style.

Courbet's *approach to art* was more interesting because it was new, so they decided to invite him to be their teacher.

The text below is Courbet's answer to the group of students.

"Gentlemen and dear friends,

You want to continue your artistic education in a new school and *it is kind of you* to invite me to direct it. You *are sure that* I shall be able to do it. But before I give my answer we *must be clear on the meanings* of the words "to Direct, Art and Artists".

Let me *explain* to you that I have no students and I cannot have them, because I believe that every artist should be his own master and nobody can teach him art. The talent of each artist is his own *ability* to study art. It is a result of his own *inspiration*. Every artist should study tradition, but *in addition* he must be sensitive to the ideas and *objects* of the time in which he lives.

Only the artists of a *certain age* can *depict* that age, I *mean to say* the artists that live during it. I am sure that the artists of a certain age can't *depict* the past or the future, and they have no *right* to do it, because they may *falsify* history. I *am not against* historical art, but I believe that it must be contemporary. That is why I am against teaching at our schools. The new ages ought not *to beautify* or *simplify* the past. The *human spirit* should always *start anew*, always *in the present*. The human spirit must *give attention to* the life surrounding it, it must *solve problems* of the present time. That's why it must go from synthesis to synthesis, from *conclusion* to conclusion.

In addition I *should like to emphasize* that the true artists are those who are able *to develop* tradition further and express their own epoch. The true artists are those who are able to find BEAUTY. I believe that beauty is in NATURE and the true artist finds it. When he finds it it *belongs to art or rather* to the artist who was able to make it *visible*, who was able to find and to develop *the means of expression*, who was able to use the *right artistic devices* to express it.

Here are my *guiding principles*. With this approach to art I am afraid I won't be able *to direct* any school. I can only explain the method of how to become a painter with all his *individuality*.

Sincerely yours,

Gustave Courbet."

(From "From the Classicists to the Impressionists" by E. G. Holt.  
Adapted)



**Упражнение 37**

Образуйте: а) существительные и переведите:

-ion direct, depict, reflect, express, act, dictate, formulate  
-ation continue, transform, present, imagine, relax  
-ment move, develop, embody, announce, accompany

б) глаголы и переведите:

-ify beauty, simple, class, intense, false, just  
-ize critic, special, organ, individual, human, general

в) прилагательные и переведите:

-al person, origin, education, composition, norm, form, addition, emotion, profession  
-ive act, express, impress, create, effect, subject, object

**Упражнение 38**

Скажите, от какого слова образованы данные слова.

creative, imagination, passive, intensify, effective, normal, additional, justify, relaxation, instructive, generalize, popularize, depiction, fixation, movement, government, beautify, simplify

**Упражнение 39**

Из данных слов выберите: а) существительные, б) глаголы, в) прилагательные, г) наречия.

inspiration, completely, falsify, imagination, expressive, expression, personal, development, beautiful, beautify, watchful, teacher, objective, question, visualize, objectify, educate, individual, subjectify, embodiment, expressively, impressively, personally

**Упражнение 40**

Переведите интернациональные слова.

- а) guiding principles, original individuality, to falsify the epoch, the method of expression, personal problems, talented person, traditional direction, to falsify the theoretical method  
б) традиционный принцип, традиционная тема, сформулировать принципы, индивидуальная тренировка, композиционный метод, синтез принципов, композиционная структура, академический стиль

**Упражнение 41**

Дайте русские эквиваленты выделенных в тексте слов и выражений.

**Упражнение 42**

Дайте английские эквиваленты.

подход к искусству, продолжить художественное образование, с вашей стороны любезно, руководить школой, вы уверены (что), мы должны уточнить, значения слов, позвольте мне объяснить вам, способность, вдохновение, вдобавок, цель, определенный век, я хочу сказать, отражать прошлое, не иметь права, я не против, человеческий дух, начинать заново, в настоящем (времени), уделять внимание, решать проблему, мне бы хотелось подчеркнуть, настоящий художник, развивать традиции дальше, принадлежать, видимый, правильные художественные приемы, способ выражения, вот мои принципы

**Упражнение 43**

Переведите, не обращаясь к словарю, выделенные слова, затем предложения.

1. His ability to inspire us was so great that we called him a *master* of inspiration. 2. Creative *study* of tradition in art will help you to *master* a lot of creative aspects. 3. It is very useful to *study* the Old



Masters. 4. I have to *answer* six letters today. 5. Before I give you my *answer*, we must be clear on the words we use. 6. Courbet's *approach* to art was contemporary. 7. They *approach* the problem in their own way. 8. It is *kind* of you to invite me. 9. What *kind* of picture are you going to paint?

#### Упражнение 44

Найдите придаточные предложения и прочитайте их вслух.

#### Упражнение 45

Прочитайте текст и ответьте на вопросы.

1. I, who believe that every artist should be his own master, have no right to teach. 2. I cannot teach my art or the art of any school, because I am sure that nobody can teach art. 3. That's why I am against teaching in our existing schools where students are to show only the past. 4. Every age should have its own artists who must express and depict it for the future. 5. The true artists are those who are able to develop the tradition further and express their own epoch.

1. Whom did a group of students ask to open a new studio? 2. What were artists to paint at art-schools in the 1860's? 3. What approach to art did they find more interesting? 4. Why couldn't Courbet have students? 5. What is the talent of each student according to Courbet? 6. What should every artist study according to Courbet? 7. Why can't the artists of a certain age depict the past or the future, according to Courbet? 8. Was Courbet against historical art? 9. What must the human spirit give attention to (according to Courbet)? 10. What kind of artists does Courbet call true?

#### Упражнение 46

Прочтите текст снова и задайте еще 10 вопросов.

#### Упражнение 47

Замените *ought to* на *had better* и переведите.

You **ought** to explain it to me.  
You **had better** explain it to me.  
Вы бы лучше объяснили мне это.

1. You ought to give more attention to this problem. 2. You ought to try to solve this problem. 3. You ought not to simplify the past. 4. I ought to continue my artistic education. 5. You ought to try some new approach to the problem. 6. I ought not to simplify the problem. 7. You ought to explain to me those guiding principles. 8. You ought to develop your artistic devices further in another role.

#### Упражнение 48

Составьте предложения по образцу, употребляя модальные глаголы (*can, must, should, ought to, had better*).

You **shouldn't** simplify the image of our contemporary.

to beautify, to falsify, to find, to solve the problem, to develop, to direct, to believe that, to be sure that, to give attention to, to be against, to explain

#### Упражнение 49

Составьте предложения, употребляя слова и выражения из двух колонок:

1. I am sure that

every age, every true artist, the human spirit, the object of art, the object of teaching, every workshop



- |                         |   |
|-------------------------|---|
| 2. I should like to     | express, explain, make clear, find, give attention, develop,        |
| 3. Let me               | help, send, give ideas, give instructions, give criticism,          |
| 4. It is kind of you to | invite, to develop the means of expression, to be against, to       |
| 5. I mean to say that   | find devices, to use new devices, to study tradition, to start anew |
| 6. In addition we must  | to explain the meaning of, to give attention, to be clear on        |

**Упражнение 50**  
Закончите предложения.

- |                                      |                                   |
|--------------------------------------|-----------------------------------|
| 1. It is kind of you to ...          | 4. I am sure that we should ...   |
| 2. In addition, I should like to ... | 5. Before we begin to discuss ... |
| 3. Let me explain to you...          | 6. We must be clear on ...        |

**Упражнение 51**  
а) Прочтите и переведите по образцу.

He is fond of Chekhov. Он любит Чехова.	I am too. (So am I.) Я тоже.
--	---------------------------------

- |  |                              |
|--|------------------------------|
| 1. He can be his own master.                       | I can too. (So can I.)       |
| 2. He is sensitive to the objects of his time.     | I am too. (So am I.)         |
| 3. He believes that beauty is in nature.           | I do too. (So do I.)         |
| 4. I want to use the right devices to express it.  | He does too. (So does he.)   |
| 5. I am against this means of expression in music. | He is too. (So is he.)       |
| 6. He should study harder.                         | I should too. (So should I.) |

б) Составьте свои предложения по аналогии.

**Упражнение 52**  
а) Прочтите и переведите по образцу.

He is not fond of this theatre. Он не любит этот театр.	I am not either. (Neither am I.) Я тоже (не люблю его).
--	--

б) Составьте свои предложения по аналогии.

- |  |   |
|--|---|
| 1. He is not against historical films.                 | I am not either. (Neither am I.)        |
| 2. I can't find the right devices to express the idea. | I can't either. (Neither can I.)        |
| 3. You shouldn't do it.                                | I shouldn't either. (Neither should I.) |
| 4. He is not afraid to speak about it.                 | I am not either. (Neither am I.)        |
| 5. You don't understand me.                            | He doesn't either. (Neither does he.)   |



### Упражнение 53

а) Прочтите предложения, опуская *that*, и переведите

1. You are sure that we must be clear on the meaning of the word "Art". 2. Let me explain to you that nobody can teach you better than he can. 3. Only the artists of a certain age can depict it, I mean to say the artists living during it. 4. I believe that historical art must be contemporary. 5. In addition I should like to emphasize that the true artists always find beauty.

б) Замените союзы *who*, *whom* и *which* на *that* и переведите.

1. Who was the man *whom* you were speaking with? 2. Who is the man *whom* you are writing a letter to? 3. This is Courbet's letter *which* we received a week ago. 4. Only the artists of a certain age, *who* live during it, can depict their age. 5. Every age should have its artists, *who* will express it and depict it for the future. 6. I like the letter *which* Courbet wrote to students in 1860.

б) Укажите предложения, в которых можно опустить союз.

### Упражнение 54

Вставьте артикли и перескажите текст.

### HENRY MOORE'S YEARS OF STUDY

Henry Moore — the most famous British sculptor of the XX century — began to take ... interest in ... art while he studied at ... provincial school. At ... age of 18 he became ... teacher in ... same school. Later he was able to enter ... Leeds School of art for 2 years. It was ... school of ... old type and ... teachers of ... school practically could give nothing to him. He was 22 and he wasn't able to find anything stimulating when he found ... book by Roger Fry "Vision and Design". It impressed him greatly. It opened ... world of ... sculpture in ... new light.

Three years later Moore was able to continue his artistic education in ... Royal College of Art in ... London. There ... teachers inspired him to develop his own means of expression. During those years he made many things clear to himself, solved some important problems of ... plastic language, developed his own approach to sculpture, found and used his own artistic devices.

Soon ... Royal College invited him to give instruction on ... sculpture. He worked hard but continued to study ... different traditions in ... sculpture in ... London Museums, that helped him to develop ... fundamental concepts of ... language of ... sculpture of ... XX century. Now ... whole world knows his works.

### GALINA ULANOVA AND STUDENTS

### Упражнение 55

Переведите слова в скобках.

Galina Ulanova is famous not only as the best ballerina of our (век), not only as the finest classical dancer with her (собственной индивидуальностью), who (было суждено) to come into the history of world ballet,



but also as a great, splendid teacher. It becomes clear to you when you see films showing Ulanova's class. You see that any rehearsal with Ulanova is a (настоящий) university of (художественного) language of dance, a (зримый) answer to the question of how (развивать дальше традиции) of Russian classical ballet. The films show Ulanova's special (способность) to inspire young dancers (находить свое собственное средство выражения) of the image, that they were to create. We can see how she (объясняет) the method of working on artistic expression. We can see how much (внимание) she (уделяет) to the plastic (подход) to the character, and how happy she is when her students are able to (найти правильные художественные приемы) to express the character they are dancing.

**Упражнение 56**  
Переведите устно.

1. Молодые люди в нашей стране могут развивать свои художественные способности в специальных художественных вузах под руководством знаменитых мастеров. 2. Каждый художественный вуз должен найти талантливых людей, которые смогут творчески работать в искусстве. 3. Мастера должны объяснять студентам методы работы над образом, помогать находить необходимые средства выражения. 4. Студенты должны усвоить основополагающие принципы искусства. 5. Студентам предстоит творчески решать многие проблемы. 6. Мастера считают, что, если студент будет знать основополагающие принципы искусства, то это поможет ему развить и обогатить свою творческую индивидуальность. 7. Если вы хотите стать настоящим художником, вы должны изучить не только традиции в искусстве, лучшие образцы его, но также природу и жизнь вокруг. 8. Настоящий художник должен отражать в своем творчестве жизнь своего времени, своего народа.

**Упражнение 57**

а) Расскажите письмо Курбе от лица одного из студентов.

б) Напишите письмо к Курбе от имени студентов, желающих пригласить его как мастера. Используйте данные слова и выражения:

we should like  
to continue artistic education  
we ask you to open  
we are sure  
we believe that  
let us express  
realistic painting  
to give attention to

a true artist  
to find new devices  
to develop the means of expression  
to use your method  
that is why  
to direct our workshop  
to be nice of

в) Выскажите свое мнение о взглядах Курбе на искусство, используя данные выражения.

I agree  
I disagree that  
he is right that  
he is wrong that  
I am sure

I believe that  
I mean to say  
in the first place  
in addition  
I should like to express



**Упражнение 58**  
Темы для устных сообщений и бесед.

1. The role played by museums (concert halls, theatres) in artistic education.
2. Documentary films about great art-teachers that you know.
3. Teachers and students of art.



**Упражнение 59**  
Посмотрите текст и назовите его тему.

### Текст



theoretician теоретик  
in addition to кроме этого  
few немногие  
stage-production театральная постановка  
to exist существовать  
to be sure быть уверенным  
to ignore пренебрегать  
all in one все в одном лице  
to consider считать  
creative творческий  
ability умение  
art-historian искусствовед  
especially особенно  
image образ  
to solve problems решать проблемы  
to watch наблюдать  
to follow следовать  
an original way оригинальный способ  
aloud вслух  
to develop развивать  
imagination воображение  
vision видение

### EISENSTEIN AS A TEACHER

1. S. M. Eisenstein is world famous as a great film-director, a great theoretician of film-art and a stage-producer. But not many people know that in addition to that he was a great teacher. Few know how much of his life and personality, how much attention he gave to class-teaching at VGIK.

As a teacher he was outstanding. He was an artist-teacher. He taught with not less talent and enthusiasm than he made his films and stage-productions. He was a teacher to everybody who wanted to become a film-director and everybody was able to learn from him.

2. Eisenstein really believed that there existed universal guiding principles of all artistic expression and he was to find and formulate them. He was sure that the study of those guiding principles might help to understand the artistic methods of any art. He believed that the future director had no right to ignore anything that could make him better as a man and specialist.

"The director is to be an architect, a poet, a painter, a composer — all in one, but in the first place a film-artist," said S. M. Eisenstein.

Eisenstein considered the work of the director as a continuation of the creative work of the scenario-writer. That's why he gave so much attention to the director's ability to express the ideas of the scenario most vividly.

3. When we speak about Eisenstein as a teacher, we should remember that he often invited actors, artists, musicians, or art-historians to his class. He loved to give "a lecture in two voices". His lectures in two voices were especially interesting when he came with N. M. Tarabukin, an art-historian, to discuss compositional structure in painting.

When he came with actors (N. Cherkasov, M. Strauch, J. Glizer and others) they had to show their work at the character that they were to play. They had to analyse the work at the image.

4. But really, the most interesting lessons were those



which S. M. Eisenstein gave himself on the compositional structure of the film.

When he began a new theme he never started with a lecture. He always showed himself how to solve production problems. He made everything clear. The students could not only watch and follow what he was doing, but they could take part in what the master was doing. This was an original way to "think aloud". This type of lessons created a very good intimate contact between teacher and class. His students could make any comments, give any ideas. The master organically developed them. He did it so artistically and fundamentally that any student was able to see what was good and what was bad in their ideas and why. Such lessons gave practical experience, formed the students' artistic imagination and vision. Eisenstein taught them to think creatively. His students never could and will never be able to forget Eisenstein's lessons.

*(From "Lessons with Eisenstein" by V. Nizny. Abridged)*

**Упражнение 60**

*Внимательно прочитайте текст и озаглавьте каждый абзац. Придумайте свой заголовок к тексту.*

**Упражнение 61**

*Найдите абзац, где говорится*  
1) о необходимости изучения  
для режиссера основ искусств;  
2) об отношении к профессии  
кинорежиссера; 3) о методе  
работы на занятиях; 4) о сту-  
дентах на занятиях; 5) о том,  
чему учились студенты.

**Упражнение 62**

*Темы для обсуждения и устных сообщений.*

1. S. M. Eisenstein as a teacher.
2. Famous teachers of art schools and their pupils.
3. My teachers, their approach to art.



# 2

## А. Грамматика:

Основные формы глагола и их функции . . . . . 207

## Б. Работа над лексикой и темой:

Тема: Art Festivals  
Текст: The Moscow International Film Festival . . . . . 212

## В. Чтение:

Текст: Cannes '87 . . . . . 219

## А

### Основные формы глагола и их функции

Английский глагол имеет четыре основные формы:

I Инфинитив	II Простое прошедшее время	III Причастие II (прошедшего времени)	IV Причастие I (настоящего времени) (-ing-форма)
to invite — пригла- шать, пригласить	invited — пригласил, приглашал	invited — приглашен- ный	inviting — приглашающий
to ask — спраши- вать, спросить	asked — спросил, спрашивал	asked — спрошенный	asking — спрашивающий
to write — писать, написать	wrote — писал, напи- сал	written — написан- ный	writing — пишущий
to see — видеть, уви- деть	saw — видел, увидел	seen — увиденный	seeing — видящий

Формы I (инфинитива), III (причастия II) и IV (-ing-форма) в сочетании со вспомогательными глаголами (**be, have**) образуют сложные глагольные формы: продолженного, перфектного, перфектно-продолженного вида, пассивного залога. Форма II — это простое прошедшее время (см. с. 137). Форма III — причастие II (прошедшего времени) обладает свойствами глагола и прилагательного. Форма IV — -ing-форма называется **причастием I** в функции прилагательного и **герундием** в функции существительного (см. с. 281).

### Причастие II и -ing-форма в функциях определения:

-ing-форма	I saw her <b>smiling</b> face in the window. In the window I saw her face <b>smiling</b> at us.	В окне я увидел ее улыбающееся лицо. В окне я увидел ее лицо, улыбающееся нам.
Причастие II	This is an <b>accepted</b> fact. This is a fact <b>accepted</b> by everybody.	Это — признанный факт. Это факт, признанный всеми.



Вместе с зависимыми словами *-ing*-форма и причастие II могут выступать в функции обстоятельств:

### *-ing*-форма

1. обстоятельства времени (*когда?*)  
(When) walking home, Jane didn't hurry.— Идя домой, Джейн не торопилась.

2. обстоятельства причины (*почему?*)  
Knowing the way Jane walked quickly.— Зная дорогу, Джейн шла быстро.

Not knowing Russian Jane couldn't understand us.— Не зная русского языка, Джейн не могла понять нас.

3. обстоятельства образа действия или обстоятельства причины:  
(как?)

He left singing a popular song.— Он ушел, напевая популярную песенку.

Одиночное причастие может стоять **перед** существительным, если оно выражает постоянную характеристику предмета, но чаще стоит **после** существительного, особенно если выражает однократное действие. Если причастие имеет при себе пояснительные слова, то оно обязательно стоит **после** существительного:

The finished portait looks excellent.— Законченный портрет выглядит отлично.

A beginning actor can't play such a role.— Начинающий актер не может сыграть такую роль.

The portait just finished by the painter looks excellent.— Портрет, только что законченный художником, выглядит отлично.

Actors beginning their career in the cinema need experienced directors.— Актерам, начинающим свою карьеру в кино, нужны опытные режиссеры

### Упражнение 1 Переведите устно.

спрошенный — спрашивающий  
данный — дающий  
увиденный — видящий  
написанный — пишущий  
известный — знающий  
взятый — берущий

начатый — начиная  
показанный — показывая  
забытый — забывая  
выбранный — выбирая  
сделанный — делая  
купленный — покупая

### Упражнение 2 Замените придаточные предложения причастными оборотами по образцам.

Knowing the way, he found the house easily.

- a) 1. When you have a good dictionary and know how to use it, you can translate English texts very quickly.  
2. When I was looking out of the window, I saw a man who was walking quickly past the house. 3. As you



know German, you can speak to him. 4. Some of the students who enter our institute get a room at the students' hostel. 5. As I was unable to help her in any other way, I gave her some money. 6. As I felt rather tired, I said I couldn't come.

Not knowing the way, he couldn't find the house quickly.

- 6) 1. As they didn't get any tickets for the show, they returned home. 2. When I don't know an English word, I look it up in a dictionary. 3. When we don't hear some words addressed to us, we usually say "Pardon" or "What?". 4. As I didn't wish to continue my studies, I decided to become a dress designer. 5. As I didn't know what to do, I telephoned the fire brigade.

### Упражнение 3

Замените придаточные предложения причастиями II по образцу.

Many films made by the studio are a success.

1. The workshop, which Professor N. heads, trains stage directors. 2. The stories which writers take from real life are most interesting. 3. The speech, which the director made at the opening ceremony, was short. 4. The pictures which Serov painted are unforgettable.

### Упражнение 4

Употребите отрицательную форму причастия и переведите предложения.

He said these words **not looking** at me.  
They returned to the city **unseen**.

1. (Finding) the necessary book we left the library. 2. (Knowing) what to do we stopped our work. 3. (Wishing) to stop the shooting we invited a second cameraman. 4. Modern symphonies sound strange to an (trained) ear. 5. His books and papers were lying on the desk (read). 6. This is an (written) rule here. 7. The (answered) letters needed all my time. 8. I could see all the (said) words and (spoken) feelings in her eyes.

### Упражнение 5

Переведите устно.

не зная, что сказать; стараясь помочь; забытый фильм; никогда не виданный ранее; слушая с интересом; готовясь к экзамену; подготовленные нашим институтом; пишущий такие письма; написанный молодым композитором; не найдя нужной книги; думая о своем будущем; письменное сообщение; сделанный вовремя; разговаривая с режиссером; снятый нашими студентами; взятый из библиотеки; будучи больным; не видя результатов; услышанный впервые; уходя из дома

### Упражнение 6

Переведите письменно.

1. Будучи опытным режиссером, он умел работать с детьми. 2. Не желая стать живописцем, он начал учиться операторскому мастерству, надеясь быстро овладеть им. 3. Преподаватель ответил на вопросы, заданные студентами. 4. Режиссер просит всех,



не принимающих участия в съемках, покинуть павильон (studio). 5. Готовясь к экзамену (to revise for an exam), я прочел много книг, написанных нашими преподавателями. 6. Я люблю смотреть картины, написанные старыми мастерами. 7. Мы обсудили спектакль, просмотренный накануне.

#### Упражнение 7

Опишите рисунок, употребляя причастия.



#### Упражнение 8

Переведите слова в скобках и перескажите текст.

### A TRAMP ('БРОДЯГА') AND HIS ORIGINAL PATCH ('ЗАПЛАТКА')

(Идя) along a street in the Italian city San Remo a local painter met a tramp (одетого) in a strange way. His trousers (покрытые) with a great number of patches attracted the painter's attention. One big patch (сделанная) out of an old canvas aroused his interest. The artist was able to see something (нарисованное) on the other side of the patch. The artist offered to buy the old trousers from the tramp. But the tramp refused (не желая) to remain in the street without his trousers on. At last he agreed to exchange trousers with the artist. (Придя) home the artist examined the patch. It was a piece of canvas (вырезанная) out of an old painting. (Когда ее показали) to experts the painting became a sensation. They came to the conclusion that it was part of a picture (написанной) by an (неизвестным) master of the 17th century. The nominal price (которую дали) to the artist by the museum was 700 thousand liras.

#### Текст

to bring closer сближать  
a great number of большое количество

to hold проводить  
to attract привлекать

to arouse вызывать

as usual как обычно

audiences зрители

this time на этот раз

to depend on зависеть от

in the rain под дождем

to cover покрывать

for all those для всех тех

### NERVI BALLET FESTIVAL

There are many international music festivals, song contests and ballet competitions in the world today because music is an art that does not need any translation; it brings nations closer expressing the ideas of friendship and humanism.

Soviet musicians, singers and dancers take part in a great number of international festivals held in our country and abroad. Some years ago Maya Pliset-skaya, the world famous Soviet ballerina took part in the Nervi International Ballet Festival. This festival attracted the leading ballet companies of the world.





That year's festival dedicated \* to the 100th anniversary of birth of the great Russian ballerina Anna Pavlova aroused a great interest of music-lovers. This contest once more demonstrated brilliant Soviet ballet school following the traditions of Russian classical ballet. The performances of the Bolshoi Ballet Company representing the Soviet Union as usual attracted the largest audiences. Asked to speak of her impressions Maya Plisetskaya said to the reporter of the "Moscow News": "This time the success of our performances also depended on the weather, because we were to take part in the concerts given in the open air. Once I was dancing "The Dying Swan" \*\* to the music by Saint-Saëns when it suddenly began to rain. Not knowing what to do I continued to dance in the rain. Pleased and charmed the audience started to applaud covering the stage with flowers. Not wishing to stop the performance, I danced "The Swan" once more. The Nervi Festival was truly unforgettable for all those taking part in it."

#### Упражнение 9

Переведите русский текст в скобках.

1. Music brings nations closer (будучи в состоянии) to express the ideas of humanism and friendship. 2. Soviet musicians take part in a great number of international festivals (проводимых) in our country and abroad. 3. (Будучи очень популярным) this festival attracted the leading ballet companies of the world. 4. This year's festival (посвященный) to the Russian school of dancing aroused a great interest of music fans. 5. They were to take part in the concerts (даваемые) in the open air. 6. (Не зная) what to do the ballerina continued to dance. 7. (Не желая) to stop the performance, she danced "The Swan" once more.

#### Упражнение 10

Переведите устно

1. The films produced this year impressed the jury. 2. When asked to write a review of the screened film the critic agreed. 3. The artist explained the colour treatment used in his set-designs. 4. The play called "The Devoted Friend" presented by the amateur company reflected some problems that interested the young people. 5. The young musicians trained at the Conservatoire showed a developed artistic sense combined with mastery.

#### Упражнение 11

Переведите письменно.

### ТАНЦУЕТ МОЛОДЕЖЬ МИРА

Фильм, выпущенный Центральной студией документальных фильмов, рассказывает о I Международном конкурсе артистов балета, проведенном в Москве в 1969 году. Фрагменты из известных балетов и танцы, исполненные выдающимися танцорами, представляющими различные страны мира, поистине незабываемы. Не зная трудной повседневной работы танцоров и видя только праздничную атмосферу конкурса, зрители могли прийти к неверному выводу,

\* dedicated — посвященный

\*\* "The Dying Swan" — «Умиравший лебедь»



что жизнь артистов балета приятна и легка. Поэтому сцены из повседневной жизни, репетиции и интервью с артистами, показанные авторами фильма, являются большим достижением картины. Этот фильм, демонстрирующий триумф молодости и красоты, — хороший подарок для всех любителей балета.

## Б

### Словарь

to achieve [ə'tʃi:v] достигать  
to award [ə'wɔ:d] награждать  
to compete [kəm'pi:t] конкурировать  
chairman председатель  
to grow [grəʊ] расти  
to include [ɪn'klu:d] включать  
to influence [ɪnfluəns] влиять  
to judge [dʒʌdʒ] судить  
to submit [səb'mɪt] представлять  
to present [prɪ'zent] представлять  
to recognize ['rekəɡnaɪz] признавать, узнавать  
to reduce [rɪ'dju:s] сокращать  
to welcome ['welkəm] приветствовать  
to win [wɪn] победить, завоевать

condition [kən'dɪʃn] условие  
event [ɪ'vent] событие  
freedom ['fri:dəm] свобода  
knowledge ['nɒlɪdʒ] знание  
list [lɪst] список  
mankind ['mænkaind] человечество  
message ['mesɪdʒ] зд. идейная направленность  
market ['mɑ:kɪt] рынок  
motto ['mɒtəʊ] девиз  
movie ['mu:vi] кинофильм  
number ['nʌmbə] число, количество  
participant [pɑ:'tɪsɪpənt] участник  
phenomenon [fɪ'nɒmɪnən] явление

publicity [pʌb'lɪsɪti] реклама  
representative [ˌreprɪ'zentətɪv] представитель  
session ['seʃn] заседание  
snobbery ['snɒbəri] снобизм  
workshop ['wɜ:kʃɒp] мастерская

annual ['ænjʊəl] ежегодный  
confusing [kən'fju:zɪŋ] путанный  
common ['kɒmən] общий  
heated ['hi:tɪd] горячий  
mediocre ['mi:diəʊkə] посредственный  
permanent ['pɜ:mənənt] постоянный  
topical ['tɒpɪkəl] злободневный

to arouse interest [ə'raʊz] вызывать интерес  
to hold a competition проводить конкурс  
to enjoy popularity пользоваться популярностью  
to lay basic principles заложить основные принципы  
to make an emphasis on [ˌem'fæsis] делать акцент на  
to bring recognition [ˌrekəɡ'nɪʃn] принести признание  
to take an opportunity пользоваться возможностью  
once more еще раз  
because of из-за  
all those present все присутствующие  
unlike [ʌn'laɪk] в отличие  
on the one hand... on the other

hand... с одной стороны... с другой...  
in fact — фактически  
marked with the spirit отмеченный духом  
generally recognised as общепризнанный как  
it is common knowledge that общеизвестно, что

Asia ['eɪʃə] Азия  
Venice ['venɪs] Венеция  
Cannes [kæn] Канн

### Интернациональные слова

aesthetic [ɪs'thetɪk]  
ceremony ['serɪməni]  
consult [kən'sʌlt]  
congress ['kɒŋɡres]  
début ['deibʊ:  
delegation [ˌdelɪ'geɪʃn]  
expert ['ekspɜ:t]  
experiment [ɪks'perɪmənt]  
factor ['fæktə]  
forum ['fɔ:rəm]  
fragment ['fræɡmənt]  
industry ['ɪndəstri]  
ideological [ˌaɪdɪə'lɒdʒɪkəl]  
jury ['dʒʊəri]  
positive ['pɒzɪtɪv]  
principle ['prɪnsɪpl]  
reputation [ˌrepju'teɪʃn]  
standard ['stændəd]  
sensation [sən'seɪʃn]  
stimulate ['stɪmjuleɪt]  
tendency ['tendənsɪ]  
technique [tek'nɪk]  
triumph ['traɪəmf]

### Текст

## THE MOSCOW INTERNATIONAL FILM FESTIVAL

"For Humanism in the Cinema, for Peace, and Friendship among Nations" (*the motto of the Moscow Film Festival*).

The International Film Festival held in Moscow every other year<sup>1</sup> since 1959 is a review of film art enjoying great popularity in the world. Generally recognized



as one of the most representative forums of the world cinema, the MFF shows the growing ideological and artistic *influence* of socialist films, the growing progressive tendencies in the world cinema. *It is common knowledge that the number of its participants grows with every year, because of its progressive motto and its democratic atmosphere.* In 1969 only 27 countries took part in it while in 1983 already 100 countries sent their films to the MFF.

What are the specific features of the MFF? One of the unique features of the MFF is its democratic character. While at most <sup>2</sup> foreign festivals only some film-making countries of Europe and America have the right *to participate*, in Moscow film-makers from all the continents *present* their productions. There is no place for *snobbery*. *Participants* from the countries with young film industries are able *to compete* with *representatives* from well-developed countries. The MFF opens great opportunities to the developing countries.

The MFF stimulates the further development of progressive and realistic film art *giving preference to the movies with a social message, marked with the spirit of humanism and internationalism.* Unlike such central film festivals as in Cannes or Venice where sensationalism and *publicity* are the main factors of success, the MFF *makes an emphasis on humanism.* Many guests of the MFF *emphasize* the high standards of our audiences. It is serious, interested and friendly. The film-goers participate in *heated* discussions of the films that *arouse* their *interest*. While at other international film festivals only small groups of experts and the most enthusiastic cinema-goers see the films, at the MFF thousands upon thousands *take the opportunity* to see the best new productions of different countries.

The competition and non-competition films are screened in the Rossia Concert Hall, in the Central Cinema Club as well as <sup>3</sup> in the biggest cinemas of Moscow. The international jury consisting of experienced and outstanding masters *judges* the creative *achievements* of the progressive film-makers of the world.

*On the one hand* the MFF is an important cultural event but *on the other hand* it is an international film-market visited by the representatives of different TV and film companies of the world. But there is no commercial atmosphere at the MFF as is usual with other foreign festivals.

At the closing ceremony the jury announces the *prize-winning* films. The audience *welcomes* the announcement of the films awarded prizes with enthusiastic applause.

In 1987 changes were made in the programme of the Moscow International Film Festival. The number of *awards* given to the films *was sharply reduced* — four







### Упражнение 15

Переведите устно сочетания интернациональных слов.

демократический характер, идеологическая сфера, прогрессивные тенденции, группы экспертов, международное жюри, талантливый дебют, массовый форум, уникальный энтузиазм, гуманизм и интернационализм, атмосфера сенсационности и снобизма, социальный фактор, серьезные и заинтересованные дискуссии, формальная церемония, документальный материал, идеальная репутация

### Упражнение 16

Дайте русские эквиваленты выделенных в тексте слов и выражений.

### Упражнение 17

Найдите в тексте английские эквиваленты следующих словосочетаний.

- a) идеологическое влияние, большое количество участников, развивающиеся страны, высокоразвитые страны, прогрессивная идейная направленность, горячие дискуссии, культурное событие, церемония открытия, заключительная церемония, главная награда, восторженные аплодисменты, фильмы-лауреаты, творческие достижения, ежегодный фестиваль, ежедневные просмотры, конкурсный фильм, внеконкурсный фильм, растущая популярность
- б) представить фильм на фестиваль, резко сократить количество наград, приветствовать аплодисментами, вызвать интерес, демонстрировать фильм, участвовать в фестивале, пользоваться популярностью, отдавать предпочтение, награждать, объявлять результаты, председательствовать, конкурировать

### Упражнение 18

Переведите предложения. Назовите функции выделенных слов (определение, обстоятельство, часть сказуемого).

- a) 1. The number of participants of the MFF is *growing* with every year. 2. Progressive film-makers of the world welcome the *growing* popularity of the MFF. 3. The jury *consisting* of *outstanding* film-makers of the world is *judging* competition films *including* feature films, documentaries and children's films. 4. *Judging* by the number of foreign guests *participating* in the MFF, we can say that the MFF enjoys a great popularity. 5. *Awarding* the best films the jury is *giving* preference to progressive movies.
- б) 1. Many guests *emphasized* the fact that our audiences were friendly, serious and *interested*. 2. At the opening ceremony the General Director of MFF *made* a speech welcoming the guests of the festival and the films *made* by them. 3. Last summer many countries of Europe *held* film festivals, but the festival *held* in Moscow attracted the greatest number of participants.

### Упражнение 19

Составьте предложения, употребляя слова и выражения из двух колонок.

enjoy (unique popularity)  
The popularity enjoyed by this actor was unique

enjoy	(great success, authentic freedom, outstanding reputation)
convey	(topical message, tense atmosphere, public opinion)



win	(the highest award, unique reputation, general recognition)
hold	(serious examination, international conference)
attract	(general interest, large audiences)
announce	(little-known facts, progressive motto)
arouse	(sincere interest, general surprise, stormy applause)
include	(modern music, impressive scene, popular songs)

#### Упражнение 20

Закончите предложения, переводя русскую часть.

It is common knowledge that

- 1) международные кинофестивали являются важным кинорынком.
- 2) реклама и финансовый успех являются главными факторами, доминирующими на кинофестивалях в капиталистических странах.
- 3) международные творческие конкурсы открывают большие возможности для талантливой молодежи.
- 4) только фильмы с прогрессивным идейным содержанием получают награды на МКФ.

#### Упражнение 21

Соедините предложения по образцу.

On the one hand, the play is interesting but on the other, it is rather long.

1. The western festivals are brilliant and attractive. They are often commercial. 2. Wide publicity is very important in show business. It is depressing when it becomes a dominant force. 3. The life of this popular artist was pleasant and comfortable. It was lonely and sad. 4. The critic calls the opera tense and dynamic. He criticizes it for the composer's modernistic approach.

#### Упражнение 22

Переведите письменно.

a) because of

1. Боюсь, что мы не сможем включить его в нашу делегацию из-за возраста. 2. У этого оператора мало опыта; из-за этого он не мог использовать современные операторские приемы. 3. Музыкантам пришлось прекратить концерт из-за дождя.

b) thanks to

1. МКФ пользуется такой популярностью среди зарубежных кинематографистов благодаря своему принципу демократизма. 2. Количество участников фестиваля растет с каждым годом благодаря его гуманистическому девизу.



в) as a rule

1. Все участники кинофестиваля, как правило, выступают перед зрителями, представляя свой фильм.
2. Председатель жюри, как правило, сам объявляет победителей конкурса.

**Упражнение 23**

Заполните пропуски артиклями, где необходимо. Переведите предложения.

1. The jury of the festival gave awards to ... most outstanding productions.
2. As usual ... most delegations came a week before the festival.
3. The guests had an opportunity to see ... most competition films.
4. The audiences recognized this film as ... most enjoyable comedy.
5. At ... most European film festivals only small groups of experts and ... most enthusiastic film-goers see the films.
6. The representatives of ... most countries of the world took part in the festival.

**Упражнение 24**

Закончите предложения по образцу.

We want to take part in the music contest. (Tom)  
— So does Tom.

We don't want to take part in the music contest.  
— Neither does Tom. (Nor does Tom.)

1. They saw many competition films. (we)
2. They didn't enjoy the program. (I)
3. I can't understand the message of this movie. (critics)
4. MFF enjoys great popularity. (Tashkent Film Festival)
5. We have an opportunity to attend all film shows at the Central Cinema Club. (other students)
6. In 1987 the number of competition films was reduced. (the number of the main prizes)
7. The motto of the MFF was not changed. (its principles)
8. The prize-winning films will be announced at the closing ceremony. (best actor awards)
9. I shall not take part in the press conference. (we)

**Упражнение 25**

Откройте скобки, используя too, also, as well, so, either, neither.

The annual Cannes Film Festival is a key event in the film world calendar. In 1987 the festival saw its 40th birthday. Our country submitted a number of films for competition: "Repentance" by Abuladze, "Robinsonade" by Dzhordzhadze (а также) "Letters of a Dead Man" by Lopushansky and "Simple Death" by Kaidanovsky. Mikhalkov's film "Black Eyes" (Italy) got the Best Actor Award and Konchalovsky's film "Modest People" (USA) (тоже). That year's top prize the Golden Palm went to the French movie "Under the Sun of Satan" by M. Pialat. Although Lopushansky did not get any prize and Kaidanovsky (тоже), the 40th Cannes Festival was a triumph of Soviet Cinema. Abuladze was awarded a special prize and Dzhordzhadze (тоже). Besides its success at Cannes "Repentance" (также) brought the biggest dividends to Soviet Cinema. Italy, Great Britain, West Germany (а также) France and Spain bought the film.



Упражнение 26

Найдите и переведите все союзные сложные предложения.

1. The popularity the MFF enjoys is growing every year. 2. The motto the MFF proclaims reflects its progressive character. 3. The discussions our critics attended were serious and heated. 4. The prizes the jury awarded were well-deserved. 5. The film the audience saw on that day aroused general interest.

Упражнение 27

Переведите письменно.

1. Конкурсы, которые наш институт проводит каждый год, помогают открывать новые таланты. 2. Проблемы, которые ставит этот фильм, особенно актуальны сегодня. 3. Фильмы, которые мы посмотрели на фестивале, были довольно посредственные. 4. Концерты, в которых мы участвовали, проходили под открытым небом. 5. Пьеса, которую исполнил пианист, была очень трудной.

Упражнение 28

Переведите слова и словосочетания в скобках и перескажите текст.

### THE BIRTH OF THE MFF

(Общезвестно) that the first Moscow Film Festival took place in 1959. But few people know about the very first Moscow Film Festival (проведенном) in 1935. In fact it was the first (смотр) of progressive cinema in the world. (Число участников) that came from different countries of Europe and America was not great. The jury (включало) Eisenstein, Pudovkin and Dovzhenko. The (награды) of the festival (отражали) its tasks and principles. The jury headed by Eisenstein (наградило) the Gold Prize to the Lenfilm Studio for the (художественные фильмы) "Chapayev" and "The Youth of Maxim". Among the other (победителей) there were (представители) of progressive film-makers of the world such as René Clair for his film "The Last Billioner", a satirical comedy (показывающая) false bourgeois ideals, King Vidor for his film "Bread" about jobless people (пытающихся) to organize a community, Walt Disney and some other (выдающихся) film-makers. (Объявляя победителей) the jury (подчеркнуло) the fact that the young Soviet film industry was not only able to (конкурировать) with the old film industries of the (Запада) but could even (победить) the competition (благодаря) its realistic tendencies, (из-за) the topicality of social (идейное содержание) (а также) technical mastery. As you see the first Moscow festival of 1935 (уже) made an emphasis on the films (отмеченные духом) of humanism, combining realism with high artistic (достижения). It was (главная черта) of this festival which became a tradition of the MFF "renewed" twenty years later. The Moscow festival of 1935 (вызывает большой интерес) of film-historians. (С одной стороны) it has simply a historical interest, (с другой стороны) it laid the basic principles, which are reflected in the (девиз) of the MFF of today.



**Упражнение 29**

Переведите письменно и перескажите.

## ФЕСТИВАЛИ СТУДЕНЧЕСКИХ ФИЛЬМОВ ВО ВГИКе

Каждый год в феврале или в марте Всесоюзный институт кинематографии в Москве проводит фестиваль студенческих фильмов. Этот смотр студенческих работ пользуется большой популярностью среди студентов ВГИКа. Число участников фестиваля растет с каждым годом. Жюри, возглавляемое ректором института, включает выдающихся и опытных мастеров советского кино. Большинство членов жюри сами являются выпускниками ВГИКа. Награждая лучшие студенческие работы, жюри выделяет фильмы с прогрессивной идейной направленностью. После каждого просмотра студенты принимают участие в обсуждении картин. Фестиваль длится три дня. На заключительной церемонии ректор объявляет победителей. Зрительный зал приветствует объявление награжденных фильмов восторженными аплодисментами. Студенты получают награды за лучшую режиссуру, операторскую работу, актерское исполнение, за актуальность выбранной темы. Фестивали студенческих работ стимулируют развитие молодых талантов и вызывают большой интерес будущих профессиональных кинематографистов.

**Упражнение 30**

а) Ответьте на вопросы.

б) Поставьте еще 10 вопросов к тексту и перескажите его.

**Упражнение 31**

Темы для устных сообщений и обсуждений.

1. What is the motto of the MFF? 2. What are the specific features of the MFF? 3. Where are the competition films screened? 4. What changes were introduced in the programme of MFF in 1987?

1. Principles and specific features of the MFF.  
2. The birth of the MFF.  
3. The last MFF.  
4. Traditional student art competitions held at your institute.

**Упражнение 32**

Прочитайте текст и определите его тему.

**Упражнение 33**

Ответьте на вопросы.

1. When did the first Cannes Film Festival take place, in 1939 or 1946?  
2. What film got the Grand Prize in 1987?  
3. What Soviet films got the awards of the festival?

**Текст****CANNES '87**

1. Today the annual Cannes Film Festival in France is a key event in the film world calendar. Conceived before World War II as an alternative to the Venice Festival, dominated by Mussolini, the first Cannes festival was to take place on September, 1, 1939. "The neon



annual ежегодный  
 event событие  
 to conceive изобрести  
 madness безумие  
 to break out разразиться  
 several несколько  
 major главный  
 besides помимо  
 to appear появиться  
 fortnight две недели  
 festivity празднество  
 competition film конкурсный фильм  
 to include включать  
 owner владелец  
 the Gold Palm Золотая Ветвь  
 previous предыдущий  
 beachside взморье  
 palm-tree пальма  
 decision решение  
 winner победитель  
 to receive the news воспринять новость  
 to whistle свистеть  
 to note отмечать  
 to explain объяснять  
 sophisticated слишком сложный  
 trend направление  
 message идейная направленность  
 to judge судить  
 to astonish поражать  
 "Repentance" «Покаяние»

name of the festival was already shining over the municipal casino when human madness put it out," wrote Philip Erlanger, one of its founders. That was the day when World War II broke out.

2. After the war the organizers returned to this idea. Several hundred people took part in the first Cannes festival held in 1946. Only in 1951 it became a major film forum of the world. In the following years besides the official programme a number of parallel programmes appeared such as "Special Look", "Week of Film Critics", "Fortnight of Directors", "Perspectives of French Cinema", "Panorama of World Cinema", "A Major Film Market" and some others.

3. Cannes '87 was a special festivity as it marked its 40th birthday: there were 1,500 films, 20 competition feature films, 2,500 journalists, critics and photographers and 40 thousand guests. The specific feature of this festival was the unusually great number of major stars from both sides of the camera. Ettore Scola and Taviani brothers, Federico Fellini and Wim Wenders, Paul Newman and Woody Allen, Norman Mailer and Maurice Pialat and many others showed their films, included in the competition and non-competition programmes. Among the participants there were 10 owners of the Gold Palm of the previous years. For 15 days the national flags of the participating countries were flying over the Palace of Festivals on the Boulevard La Croisette as well as over the national pavilions on the beachside. Under the palm-trees of the boulevard, on the terraces of the cafés and hotels there were groups of old and young film-makers discussing the chances of getting the top prize.

4. The members of the Jury kept their decision secret till the last day. The names of the winners became known only during the presentation ceremony. That year's Gold Palm went to the French director Maurice Pialat for his film "Under the Sun of Satan". The audiences received the news with stormy applause and no less noisy whistling. In his "thank you" speech Maurice Pialat shocked the public saying: "I know you don't like me but please note that I'm not too fond of you either." Critics explained this confrontation by the fact that his film seemed too sophisticated to audiences. Pialat was a representative of the more serious trend in the French cinema, following the tradition of Bresson. In general this film was quite typical of the whole festival. Although there were few films marked with a social message, it seemed that world cinema was becoming more serious judging by the best works presented in Cannes. Of course, there were films of a different sort too: films that "tickled" the nerves and astonished the senses with special effects, but the Jury was on the side of the serious cinema and often in an open conflict with the audience.



5. The 40th Cannes Festival saw a real triumph of Soviet cinema. Tenghiz Abuladze's "Repentance" got the Special Jury Prize and the young director Nana Dzhordzhadze received the Golden Camera (For Best First Film) for her "Robinsonade, or My English Granddad".

(Moscow News, No. 22, 1987)

**Упражнение 34**

Прочитайте текст внимательно. Назовите номера абзацев, в которых говорится:

1) об истории Каннского фестиваля; 2) об отличительных чертах Канн '87; 3) об успехе советских фильмов на этом фестивале.

**Упражнение 35**

Ответьте на вопросы и перескажите текст.

1. How often are the Cannes Festivals held? 2. How was the idea of this festival born? 3. Why did the first Cannes film festival take place only in 1946? 4. What programmes are there in Cannes besides the official competition programme now? 5. Why was Cannes '87 a special festivity? 6. What were the specific features of this year's festival? 7. What incident took place during the presentation ceremony? 8. How did the critics explain the confrontation of the jury and the audiences? 9. What Soviet films got the festival awards?

**Упражнение 36**

Расскажите о последнем международном кинофестивале.



## А. Грамматика

Пассивный залог (The Passive Voice) . . . . .	222
Текст: Christopher Wren (1632-1723) . . . . .	226

## Б. Работа над лексикой и темой

Тема: City Architecture	
Текст: A Look at Modern London . . . . .	228

## В. Чтение

Текст . . . . .	233
-----------------	-----

## А

## Пассивный залог (The Passive Voice)

Active Voice (инфинитив to ask)	Passive Voice (инфинитив to be asked)
I ask — я спрашиваю	I am asked — меня спрашивают
I asked — я спрашивал	I was asked — меня спрашивали
I shall ask — я спрошу	I shall be asked — меня спросят

Форма Passive Voice, соответствующая страдательному залогу в русском языке, образуется при помощи вспомогательного глагола **to be** и причастия II смыслового глагола: **to be written** — быть написанным. Пассивный залог показывает, что подлежащее не выполняет действие, а подвергается действию другого лица или предмета. Если указано, кем произведено действие, то употребляется предлог **by**:

The new play was staged **by** R. Simonov. Новая пьеса была поставлена Р. Симоновым.

## Упражнение 1

Образуйте формы инфинитива страдательного залога по образцам.

to stage — to be staged (стандартные глаголы)

- а) to paint, to rehearse, to design, to perform, to invite, to direct, to call, to open, to produce, to found, to criticize, to portray, to convey, to emphasize, to prepare, to return

to write — to be written (нестандартные глаголы)

- б) to break, to read, to bring, to build, to buy, to choose, to draw, to find, to forget, to give, to bear, to hold, to know, to leave, to lose, to make, to meet, to put, to say, to see, to send, to shoot, to show, to sing, to speak, to spend, to take, to teach, to tell, to understand

## Упражнение 2

Поставьте глаголы в скобках а) в настоящем, б) прошедшем, в) будущем времени.

- а) Every morning the theatre (to be cleaned). The lamps (to be washed). The rehearsal rooms (to be opened). The chairs and sets (to be brought) in. The old sets



- (to be painted) again. The furniture (to be repaired). Every day some new scene (to be rehearsed).
- б) The students' film called "Our Institute" (to be made) at the VGIK studio some years ago. The script of the film (to be written) in English. The roles (to be performed) well. The film (to be directed) and (to be shot) quite professionally. When the film (to be shown) in the big hall of the Institute it (to be enjoyed) by all the students.
- в) Soon a concert (to be held) at our Institute. The concert (to be given) by third-year students. The music of young composers (to be performed) at this concert. Some days before the concert a poster (to be put) near the entrance.

### Упражнение 3

Закончите предложения, раскрывая скобки.

This music piece **was written** by Beethoven.

1. The other day I got a letter which (to be written, my brother).
2. This documentary film (to be shot, an amateur cameraman).
3. The room (to be lit, an electric lamp).
4. The window (to be broken, a football).
5. The musical instrument (to be made, a great master).
6. The door (to be opened, the owner) of the house.
7. That man (to be killed, heavy stone).

Пассивный залог употребляется в тех случаях, когда действие важнее для говорящего, чем лицо, его совершившее, поэтому действующее лицо в предложениях с пассивным залогом часто опускается.

#### Active Voice

People **speak** English all over the world.  
We **did** the work in time.  
Somebody **built** this house in 1500.  
I **wrote** the story to illustrate this idea.

#### Passive Voice

English is **spoken** all over the world.  
The work **was done** in time.  
The house **was built** in 1500.  
The story **was written** to illustrate this idea.

Предложению с двумя дополнениями — прямым и косвенным — будут соответствовать два предложения с пассивным залогом, причем перед косвенным дополнением после глаголов в Passive Voice всегда ставится предлог **to**:

He gave **me the book**. — I **was given the book**.

*The book was given to me.*

I brought **him the letter**. — He **was brought the letter**.

*The letter was brought to him.*

### Упражнение 4

Перефразируйте, употребляя Passive Voice по образцу.

Someone **brought the letter** a few hours ago.  
The letter **was brought** a few hours ago.

1. Someone wrote this romance in the 19th century.
2. They gave the bell some minutes ago.
3. The examiners asked the student to recite some poem.
4. The director invited this actress to play the title role.
5. We took this magazine from the library.
6. He published this article last year.
7. Our film studios will produce some musical films next year.
8. People always admire such pictures.
9. They used a hand camera to give dynamism to the action.
10. Somebody left the light on.



Упражнение 5  
Перефразируйте по образцу.

They brought us some newspapers.  
We were brought some newspapers  
Some newspapers were brought to us.

1. He showed them a new picture. 2. She promised us two tickets. 3. He tells his friends many interesting stories. 4. I brought you a book on art. 5. She will give them some magazines. 6. They will show him a new film. 7. The director gave her the leading role. 8. They offered our graduates good jobs.

Упражнение 6  
Переведите письменно

1. Фильм снят с большим мастерством (skill). 2. Жизнь простых людей показана в романе реалистически. 3. Пьеса была написана в 1986 году. 4. Опера была поставлена несколько лет тому назад. 5. Все его вещи были оставлены в беспорядке. 6. Новый хроникальный фильм был показан публике. 7. Работа будет сделана вовремя. 8. Новейшие методы съемки будут использованы в этом фильме. 9. Следующий конкурс будет проведен через четыре года.

Passive Voice гораздо чаще употребляется в английском языке, чем страдательный залог в русском языке. Предложения с Passive Voice часто переводятся на русский язык неопределенно-личными предложениями с глаголом в действительном залоге.

I was asked to tell you about it.

You are invited too.

He will be given time to think.

The film was shot on location.

The main role is played by R. Bykov.

Меня просили рассказать вам об этом.

Вас тоже приглашают.

Ему дадут время подумать.

Фильм снимался на натуре.

Главную роль играет Р. Быков.

Упражнение 7  
Переведите устно.

1. Students are taught esthetics. 2. The children were often taken to art museums. 3. She is given interesting books to read. 4. The director was asked many questions. 5. I was asked to recite a poem. 6. This actress is often seen in title roles. 7. We were brought some good plays. 8. He was criticized for his mistakes. 9. The script of the film was written by Gabrilovich.

Упражнение 8  
Переведите письменно.

1. Его видели вчера в театре. 2. Ей дали хорошую роль. 3. Нас попросили прийти пораньше. 4. Вас пригласили на концерт. 5. Мне показали дорогу. 6. Им сказали правду. 7. Детей оставили дома одних. 8. Меня попросили спеть. 9. Ее попросили станцевать. 10. Оркестром дирижировал Тосканини. 11. Главную роль будет играть наш выпускник. 12. Эту пьесу ставили разные театры. 13. Сейчас эту пьесу не ставят. 14. Фильм снимал оператор-любитель. 15. Доклад о международном положении сделает профессиональный лектор. 16. Музыку к пьесе написал Хачатурян. 17. Наших студентов обучают опытные мастера.

В Passive Voice могут употребляться глаголы, имеющие предложные дополнения, типа: **to send for, to look at, to speak of, to laugh at** и др. Обратите внимание на перевод таких предложений на русский язык:

The doctor was sent for. — За доктором послали.



**Упражнение 9**  
Переведите устно

1. She was looked at. 2. The new performance of this theatre was much talked about. 3. Chaplin's gags were always laughed at. 4. This pianist's concerts are much spoken of. 5. The expedition was not heard of. 6. Fresh newspapers will be sent for. 7. You are always waited for. 8. His lectures are always listened to with interest. 9. He will not be spoken to. 10. The incident will be quickly forgotten about.

**Упражнение 10**  
Ответьте на вопросы по образцу.

Did you send for the doctor?  
— Yes, the doctor was sent for.

1. Did they speak about the concert? 2. Did the people listen to the report attentively? 3. Did they laugh at the jokes? 4. Did the art critics write much about this exhibition? 5. Did the people look at the sculpture?

**Упражнение 11**  
Переведите письменно и перескажите

**В СТАТЬЕ БЫЛО МНОГО НОВОГО И ПРАВДИВОГО**

Однажды в студенческой газете была опубликована интересная статья. Она была написана студентом-первокурсником. В этой статье поднимались некоторые актуальные вопросы студенческой жизни. Статью все читали и обсуждали. Ею восхищались одни и критиковали другие. Молодой автор был очень доволен своим успехом. О нем говорили, его слушали, на него смотрели с интересом. Статью также прочитал старый профессор. Автору передали, что, по мнению профессора, в ней много нового и интересного. Юный автор был так горд, что захотел услышать эти слова от самого профессора.

«Видите ли, — сказал студент профессору, — мне сказали, что вам нравится моя статья, что в ней много нового и правдивого».

Профессор, который был слегка рассержен, ответил: «Вам сказали правду. Это мои слова, и я могу повторить их. Но, боюсь, то, что (what) правда в вашей статье, совсем не ново, а то, что ново, — неправда».

**Вопросительная и отрицательная формы глаголов в Passive Voice**

'Is a 'new 'play 'staged? By 'whom is the 'play 'staged?	'Was a 'new 'play 'staged? 'When was it 'staged?	'Will the 'new 'play be 'staged? 'When will it be 'staged?
The 'new 'play is 'not 'staged.	The 'new 'play was 'not 'staged.	The 'play will 'not be 'staged.

**Упражнение 12**  
Ответьте на вопросы по образцу.

Was the doctor sent for?  
— No, he was not (sent for).

1. Is this incident much spoken about? 2. Is the time of the first rehearsal agreed upon? 3. Are his stories still read? 4. Was this book looked for? 5. Was a definite



conclusion arrived at? 6. Were the children taken care of? 7. Will the report on Byron be made? 8. Will the letters be brought? 9. Will the delegation be met at the airport?

**Упражнение 13**

*Перефразируйте по образцу*

By whom were they asked many questions?

Who were they asked many questions by?

1. By whom are films made? 2. By whom are houses designed? 3. By whom is music written? 4. By whom were the results of the competition announced? 5. By whom was this film shot? 6. In what theatre will this play be staged? 7. By what orchestra will the new symphony be performed?

**Упражнение 14**

*Ответьте на вопросы.*

1. Where are you trained? 2. What subjects are you taught? 3. Are you shown any films in your course of studies? 4. Who are you taught by? 5. What practical work was done by your group last year? 6. Who was this work headed by? 7. Was your teacher pleased with the results of your work? 8. Will any art competition be held at your institute in the near future? 9. Who will be invited to take part in the competition?

**Упражнение 15**

*Переведите письменно.*

1. Кем написана эта музыка? 2. Кем поставлен этот спектакль? 3. Кем спроектирован этот памятник? 4. Какой студией был сделан этот фильм? 5. Чем было разбито окно? 6. Каким предметам вас обучали на первом курсе? 7. Когда и где исполнялась эта симфония впервые? 8. Где будет опубликована эта рецензия? 9. Когда будет проводиться следующий конкурс? 10. Кому дадут билеты на эту выставку?

**Текст**

**CHRISTOPHER WREN (1632-1723)**

In the Great London Fire of 1666 the ancient heart of London was burned out: 3000 houses and 97 churches were destroyed. After the Fire London was reconstructed, but the new houses were built of stone and brick instead of wood and plaster. The streets were made much wider and open space was left for squares. Sir Christopher Wren, the famous English architect, was given an opportunity to plan the new city of London. Half a hundred new churches and a large number of houses were designed by Wren. But it is believed that St. Paul's Cathedral is his masterpiece. St. Paul's is only second to St. Peter's at Rome among the domed cathedrals of the Renaissance. Though a Gothic building in its character, it is almost completely masked by





classic details. Sir Christopher Wren was buried here at the age of 91.  
 "If you seek my memorial, look about you." These proud words are written in Latin on his tombstone.

to burn [bɜ:n] гореть  
 to destroy [dis'trɔɪ] уничтожать  
 brick [brɪk] кирпич  
 plaster ['plæstə] штукатурка  
 Renaissance [ri'neɪsəns] Возрождение

dome [daʊm] купол  
 to bury ['berɪ] хоронить  
 to seek [sɪk] искать  
 memorial [mɪ'mɔ:riəl] памятник  
 tombstone ['tʊmstəʊn] надгробная плита

#### Упражнение 16

Ответьте на вопросы и перескажите текст

#### Упражнение 17

Переведите устно.

#### Упражнение 18

Употребите глагол в скобках в нужной форме Active или Passive Voice.

#### Упражнение 19

Переведите письменно.

1. How many buildings were destroyed in the Great London Fire? 2. What changes were made during the reconstruction of London? 3. Which architect was asked to plan the new city of London? 4. How many buildings were designed by Wren? 5. Which of his works is known as his masterpiece? 6. Where was Wren buried? 7. What is written on his tombstone?

1. In this by-street there is a small pub visited mainly by actors, artists and writers. This pub was visited by many famous people. Many tourists visited this pub last year. 2. The centre of London surrounded by small squares is not large. Piccadilly Circus is surrounded by old houses. The city authorities surrounded the ancient buildings with care and attention. 3. Christopher Wren designed St. Paul's Cathedral in the 17th century. It was designed in the Gothic style. This Cathedral designed by Wren belongs to one of his masterpieces.

1. Peter the Great (to found) Petersburg. Some other towns (to found) at this time. 2. The building of the Pushkin Theatre (to design) by Rossi. Mukhina (to design) the monument to Tchaikovsky. 3. The Gorki Film Studio (to produce) many films for children. About 20 films a year (to produce) by this studio. 4. The actor (to ask) many questions by the reporter. The reporter (to ask) him to speak about his plans.

### СТУДЕНЧЕСКИЕ ФИЛЬМЫ

Советские фильмы известны не только в нашей стране, но и во всем мире. Сотни фильмов и телепрограмм смотрят зрители различных городов СССР. Эти фильмы производятся 39 студиями нашей страны, поэтому сотни кинематографистов нужны кинопроизводству. Их готовит ВГИК. Студентов ВГИКа обучают опытные мастера. Различные короткометражные фильмы и этюды снимаются на учебной студии. Во время производства этих фильмов вся работа выполняется самими студентами: сценарии пишут будущие сценаристы, роли играют молодые актеры, съемки произво-



дятся студентами операторского факультета и т. д. Иногда студенческие фильмы показывают по телевидению. Каждые два года в институте проводятся фестивали студенческих фильмов. Лучшие фильмы отбирают для конкурсного показа. Их демонстрируют в Доме Кино. Фильмы-победители награждаются премиями. Их обсуждают в прессе. Их рецензируют, анализируют и критикуют. Молодых кинематографистов приглашают на публичные показы их фильмов

## Б

### Словарь

to adapt [ə'dæpt] приспособ-  
ливать  
to allow [ə'laʊ] разрешать  
to be situated ['sitʃueɪtɪd] быть  
расположенным  
to carry ['kæri] нести, разнести  
to crowd [kraʊd] заполнять  
to dominate ['dɒmɪneɪt] господ-  
ствовать  
to entertain [entə'teɪn] раз-  
влекать  
to face [feɪs] 1. стоять перед  
лицом 2. облицовывать  
to mention ['menʃn] упоминать  
to pull down ['pul 'daʊn] сно-  
сить  
to remain [rɪ'meɪn] оставаться  
to stretch [stretʃ] тянуться  
to surround [sə'raʊnd] окру-  
жать

advertisement [əd'vetɪsmənt]  
реклама  
bridge [brɪdʒ] мост  
distance ['dɪstəns] расстояние  
district ['dɪstrɪkt] район  
embankment [ɪm'bæŋkmənt]  
набережная  
island ['aɪlənd] остров  
population [ˌpɒpjʊ'leɪʃn] насе-  
ление

poverty ['pɒvəti] бедность  
remark [rɪ'mɑ:k] замечание  
silent movie ['saɪlənt 'mɪvɪ]  
немой кинофильм  
skyline ['skaɪlaɪn] линия гори-  
зонта, очертание на фоне  
неба  
sky-scraper ['skaɪ,skreɪpə] не-  
боскреж  
slum [slʌm] трущоба  
suburb ['sʌbə:b] пригород  
tower ['taʊə] башня  
treasure ['trezə] сокровище  
underground ['ʌndəgraʊnd]  
подземка, метро  
unemployment [ˌʌnɪm'plɔɪmənt]  
безработица

ancient ['eɪnfənt] древний  
heavy ['hevi] тяжелый, интен-  
сивный  
imposing [ɪm'pəʊzɪŋ] внуши-  
тельный  
majestic [mə'dʒestɪk] величест-  
венный  
narrow ['næroʊ] узкий  
numerous ['nju:mərəs] много-  
численный  
picturesque ['pɪktʃəresk] живо-  
писный

residential [ˌrezi'denʃəl] жи-  
лой

instead of [ɪn'sted] вместо  
side by side бок о бок  
skywards ['skaɪwədz] ввысь, к  
небу  
towards [tə'wɔ:dz] (по направ-  
лению) к

### Интернациональные слова

authority [ə'tɒrɪti]  
Baroque [bə'rɒk]  
bourgeois ['buəʒwɑ:]  
catalogue ['kætəlɒɡ]  
cosmopolitan [ˌkɒzmə'pɒlɪtən]  
exploit [eks'plɔɪt]  
fashionable [ˈfæʃnəbl]  
gigantic [dʒaɪ'ɡəntɪk]  
Gothic ['gɒθɪk]  
horizon [hə'reɪzn]  
horizontal [ˌhɒrɪ'zɒntl]  
impulse [ɪm'pʌls]  
neon ['ni:ən]  
proletarian [ˌprəʊlɪ'teəriən]  
racism ['reɪsɪzm]  
Romanesque [ˌrəʊmə'nesk]  
standard ['stændəd]  
vertical [ˈvɜ:tɪkl]

### Словообразование

re- to replace — заменять  
under- to undergo — подвер-  
гаться  
-wards homewards — по на-  
правлению к дому

### Текст

#### A LOOK AT MODERN LONDON

London is the second largest city in the world. Including the *suburbs* it *stretches* for almost 30 miles. But London *underground* makes *distances* short. London



streets *are crowded* with buildings of different architectural styles: *Gothic, Renaissance, Baroque, Romanesque, modern.*

London streets are rather *narrow*, the *traffic is heavy*. Central London *is surrounded by* circuses.

Of all Piccadilly Circus is the most *picturesque*. It is a small square which is surrounded by old houses with a lot of bright neon *advertisements*. There are lots of theatres, clubs, cinemas where you can spend short London evenings.

Modern London has many faces. First, there is the City of London which is the heart of financial and business life of the country. Fleet Street in the City is known all over the world as the home of British journalism. Then there is the West End, a fashionable shopping and *entertaining* centre to the west of the City. There is Mayfair — upper class London, stretching from the West End to Hyde Park. Central London is famous for *imposing* buildings, *majestic* palaces, *ancient* cathedrals, *numerous* bridges, lovely gardens and fountains. But few people enjoying the beautiful *places of interest* of the West End know that a 15 minutes walk will bring them to the East End where working class London is centered. It includes all the main docks and is heavily industrialized.

Although many fine *blocks of flats* were built in the *residential* part of the East End and there are no more dirty little houses and no slums there, as these were pulled down, the housing problem remains.

The East End of London is usually contrasted with the rich *bourgeois* West End and both of them can be contrasted with the aristocratic official *district* of Westminster. This is where the Houses of Parliament *are situated*. From the *Tower* of the Houses of Parliament the BBC *carries* the chimes of Big Ben. From Whitehall instructions are sent by the different government offices all over the country. Westminster is in fact the capital of Great Britain.

Very quickly London is changing its architecture which *is more adapted* for modern life. There is a movement *towards* a vertical city. There are many *multi-storeyed buildings* here and there. Even in the centre of London a 20-storeyed Hilton Hotel was built. These buildings are completely changing London's *skyline*. Going *skywards* these 20th century buildings more and more *dominate* the capital scene. But these modern buildings have a character and beauty of their own. And Millbank Tower which is known as Vickers Building is certainly the most elegantly beautiful of them all. This *skyscraper* was built in 1962. London *is undergoing many changes* and becomes more cosmopolitan every day.



**Упражнение 20**  
Образуйте новые слова и переведите их

re-	construct, form, organize, fresh, move, new, place, produce, view, record, write, read
under-ward	take, go, line, play home, sky, side, out, to, for, back

**Упражнение 21**  
Скажите, от каких слов образованы следующие слова

underground, slowly, surrounding, advertisement, renewal, heavily, replace, unforgettable, undergo, indifferent, entertaining, dirtiness, industrialized

**Упражнение 22**  
Переведите предложения.

1. London has many *faces*. It *faces* a lot of social problems. 2. As a result of many *changes* the city became more beautiful. The new skyscraper *changes* the whole view of the city. 3. The City of London is the business *centre* of the capital. The newspapers *centre* their attention on social problems.

**Упражнение 23**  
Дайте эквиваленты сочетаний интернациональных слов

- a) residential centre, industrialized city, a distance of 30 miles, monumental construction, an impulse towards vertical city, upper-class London, an imposing monument, to be reconstructed, to be adapted for modern life, to be masked by classic detail, to be contrasted with aristocratic London
- б) готический архитектурный стиль, финансовый центр, современный архитектор, фешенебельный отель, элегантная публика, лондонские доки, пролетарская партия, буржуазный строй (система), оригинальный фонтан, вертикальная линия, социальная проблема, космополитический характер, аристократический клуб

**Упражнение 24**  
Дайте русские эквиваленты выделенных в тексте слов.

**Упражнение 25**  
Найдите в тексте английские эквиваленты следующих словосочетаний.

- a) неоновая реклама, живописный город, развлекательный центр, внушительное здание, величественные дворцы и башни, древние храмы, многочисленные мосты, изящные фонтаны, многоэтажный жилой дом, жилой район, грязные узкие улицы, лондонское метро, небоскреб, бедность, достопримечательности, интенсивное уличное движение, правительственное учреждение
- б) подвергаться изменениям, оставаться, быть окруженным домами, тянуться на большое расстояние, сносить трущобы, заменять, быть расположенным, включая пригород

**Упражнение 26**  
Составьте все возможные словосочетания.

majestic	palaces
numerous	towers
dirty	fountains
heavy	places of interest
imposing	advertisements
lovely	changes
ancient	skyscrapers
picturesque	traffic
narrow	
fashionable	



### Упражнение 27

Подберите из данных в скобках слова

а) противоположные по смыслу:

б) близкие по смыслу:

narrow, dirty, poor, modern, heavy, horizontal, slow, bourgeois  
(ancient, clean, wide, proletarian, vertical, light, fast, rich)

skyline, cathedral, district, suburb, skyscraper, residential house, imposing, fashionable  
(multi-storeyed building, block of flats, elegant, majestic, country-side, church, part of the city, horizon)

### Упражнение 28

Составьте предложения по образцу.

The tourists **were impressed** by the London underground.

to be given an opportunity to, to be surrounded with attention, to be entertained by the remarks of the guide, to be impressed by the number of advertisements, to be shown numerous places of interest, to be taken to the residential part of the city

### Упражнение 29

Соедините предложения союзами *though (although)*.

1. The slums are replaced by multi-storeyed blocks of flats. The housing problem remains. 2. Some families still live in dirty small houses. Little by little these houses are pulled down. 3. Housing problem is much spoken about by the British government. The problem remains. 4. London architecture undergoes changes. The character of the city remains the same. 5. London underground is convenient and fast. It is too expensive. 6. The London streets are narrow and the traffic is heavy. Little is done to solve this problem.

### Упражнение 30

Переведите письменно.

**instead of:** 1. Сегодня небоскребы вместо старинных храмов господствуют над лондонским горизонтом. 2. Современные жилые районы будут построены вместо бедных пригородов.

**they say:** 3. Говорят, до Великого пожара Лондон был очень живописным. 4. Говорят, современный Лондон приобретает все больше космополитический вид.

### Упражнение 31

а) Ответьте на вопросы к тексту.

б) Задайте еще 10 вопросов к тексту и перескажите его.

1. What architectural styles can you see in London?
2. Why do they say that London has many faces?
3. How is London changing its architecture?

### Упражнение 32

Откройте скобки и перескажите текст.

## A VISIT TO TALLINN

Tallinn (расположен) at the Baltic seaside. It (тянется) along the seashore. There is (много зелени) in the city. Take a walk (по городу). (Уличное движение) is not (интенсивное) even in the central street. From Vyshgorod you will have a wonderful (вид) of the city. When you walk along (старинные узкие)



streets (у вас будет впечатление) that you are walking through a museum. Tallinn (действительно похож на) a museum. It is rather small, (расстояния) are not large there. There are many (достопримечательностей) in Tallinn. People who live there (гордятся) of the Town Hall and its (древней) square. (По-моему) this square is like a marble hall, because it (окружена) by houses which are faced with marble. I want to mention (величественную) Olevist Church. Its (башня) was the highest building of the town in the 13th (век). If you are lucky, you will get into one of the (многочисленных) Tallinn cafés. After that you should (воспользоваться возможностью) to see the new (жилой район) of Tallinn, where narrow streets (сменяются) wide avenues. Little by little old suburban houses (сносятся) and modern (многоэтажные жилые дома) are built instead. In short, old Tallinn (подвергается изменениям). I am sure that your visit to Tallinn will be an (незабываемое) pleasure.

### Упражнение 33

Заполните пропуски союзами  
who, which, that, whom

### A VISIT TO LENINGRAD

The city ... I like most of all is Leningrad. I am fond of its wide streets and squares in ... you can see majestic palaces and monuments, its museums in ... many artistic and historical treasures are exhibited but most of all I like the people ... live there. The moment ... I come to Leningrad my holiday starts. The theatre, ... I visit every time, is the Gorky Drama Theatre for ... it is hard to get tickets. My friend ... lives in Leningrad buys tickets for me. The museums ... I often visit are the Hermitage and Pushkin's Memorial Flat ... is on the Moika Embankment.

### Упражнение 34

Переведите письменно.

### МАНХЭТТЕН

Манхэттен — название острова, который является центром Нью-Йорка. Остров расположен в устье (at the mouth) реки Гудзон. Хотя на этом острове живет меньше двух миллионов человек, он является сердцем города Нью-Йорка, деловым и культурным центром Америки. Манхэттен — город небоскребов, гигантских многоэтажных зданий, интенсивного уличного движения, многочисленных ярких неоновых реклам. Ряды зданий, которые тянутся с севера на юг, называются «авеню», а те, которые тянутся с востока на запад, называются улицами. Авеню и улицы не имеют названий и различаются только по номерам. Хотя Уолл Стрит, финансовый центр Нью-Йорка, перестраивается, его истинный характер остается прежним.

Бок о бок с богатым, фешенебельным Западным районом (West Side) расположен жилой район эмигрантов и цветного населения Нью-Йорка. Широкие и прямые улицы сменяются узкими и грязными



трущобами. Дети, играющие на улицах Восточной части (East Side) города, окружены только камнем. Здесь совсем нет зелени. Здесь, а также в Гарлеме, негритянском районе Нью-Йорка, вы особенно остро почувствуете социальные проблемы, стоящие перед современной Америкой.

### Упражнение 35

Расскажите об архитектуре вашего родного города.

### Упражнение 36

Просмотрите текст и определите его тему.

### Упражнение 37

Найдите в тексте ответы на вопросы:

1. What is the main method of house construction today?

2. What was the purpose of the experimental house on Dmitrov Highway in Moscow?

### Текст

prefabricated заранее изготовленные

to carry out выполнять  
plant завод

identical идентичный

to exploit разрабатывать  
residential жилой

district район

appearance вид

thanks to благодаря

to allow позволять

any number любое число

although хотя

traffic уличное движение

heavy (зд.) сильное

to face быть обращенным к  
such таково

noise шум

to let in впускать

device приспособление

at the same time в то же самое  
время

silent movie немое кино

playground игровая площадка

to face a problem столкнуться  
с проблемой

as well тоже

1. The postwar housing problem made it necessary to use a new method of house construction, which is based on mass-produced prefabricated elements. It is the main method of town construction today. More than half of all house construction work is carried out by 420 specialised plants. That is why many public buildings are constructed to standard design.

2. The subject of identical blocks of flats was successfully exploited by some satirists in painting and in prose in the 70s. They were certainly right in that mass production system makes residential districts look alike. But at the same time we should remember that this system made it possible in the 60s and 70s to solve the housing problem after the war in which six million blocks of flats were destroyed.

3. The houses that are built by factory methods today, do not give the impression of monotony. In fact the houses look different from one another in appearance, composition and colour. It became possible thanks to a new way of house construction found by architects. A catalogue of standard construction elements was worked out that allowed to build any number of buildings of different appearance.

4. The first house of this kind was built on Dmitrov Highway in Moscow. It is very quiet in the flats of this gigantic block although the traffic on Dmitrov Highway is rather heavy. The design of this house is unusual, only the windows of the kitchen and halls face the street. As for the living rooms, they face the opposite side.

5. What is more, the construction of windows is such that when they are closed no noise from outside is able



to get in. And the windows don't have to be opened to let fresh air in. What has to be done is to open a special device which lets fresh air inside and at the same time stops noise coming from outside.

6. Looking out of the windows of this block of flats you can see a lot of cars. But your impression is that no noise at all is produced by them. You watch the cars just like in a silent movie. Behind this block there are ordinary houses which are as silent as the cars in the street: no noise, no cries from there and from the playground are heard.

7. Although construction of block of flats close to streets with heavy traffic is not allowed now by doctors, if they are built, they must be like the block on Dmitrov Highway.

8. Today our architects face many other problems. The most important of them is the problem of what should be typified and what should be individualized to make streets, districts, towns more beautiful, colourful and harmonic to the nature of the place.

#### Упражнение 38

Прочитайте *внимательно* текст и озаглавьте его.

#### Упражнение 39

Ответьте на вопросы.

1. What was the role of house construction method in the 60s and 70s?

2. Why was the subject of identical blocks of flats exploited by some satirists? Name these novels, films or paintings.

3. What is interesting about the experimental house on Dmitrov Highway?

4. What problems do our architects face now?

1. The architecture of London and New York.

2. The architecture of Moscow.

3. The problems of modern architecture.

#### Упражнение 40

Темы для обсуждения и устных сообщений.

#### Упражнение 41

Дайте сравнительное описание репродукций.



Vasily Polenov. Moscow courtyard



Yury Pimenov. Wedding on tomorrow's street



#### А. Чтение, реферирование и аннотирование литературы по специальности

1. Просмотровое чтение и аннотация . . . . .	236
2. Ознакомительное чтение и реферат . . . . .	236
3. Различие между рефератом и аннотацией . . . . .	237
Текст: Is There an American Style of Painting? . . . . .	237
Аннотация текста . . . . .	238
Реферат текста . . . . .	238

#### Б. Работа над темой и реферирование

Тема: American Art	
Текст: Thomas Eakins . . . . .	239

#### В. Чтение и реферирование

Текст: The State of Cinema Criticism in the U.S. . . . .	241
--	-----

### А

#### Чтение, реферирование и аннотирование литературы по специальности \*

Чтение иностранной литературы по специальности направлено на получение нужной специалисту информации. Существовавшая в течение десятка лет традиция линейной расшифровки текста при чтении-переводе приводила к операциям на уровне слов, словосочетаний и отдельных предложений. В настоящее время работа с целым текстом является программным требованием для неязыковых вузов: ставится задача обучения студентов беспереводному чтению, составлению рефератов и аннотаций статей.

Все методы реферирования построены на смысловой компрессии текста, которая предусматривает устранение избыточности в тексте, т. е. элементов, которые дублируют друг друга.

В зависимости от поставленной перед читающим цели различают следующие виды чтения:

1. **Просмотровое:** а) поисковое, б) обзорное, в) ориентировочное;
2. **Ознакомительное:** а) конспективное, б) реферативное;
3. **Изучающее:** а) филологическое; б) критическое; в) углубленное.

Целью **просмотрового чтения** является получение общего представления о содержании текста или поиск нужной информации. Полученная в результате такого чтения информация может быть оформлена в виде **аннотации**.

**Ознакомительное чтение** — это более внимательное чтение текста без словаря. (Словарь здесь может оказаться нужным только для того, чтобы узнать значения нескольких ключевых слов.) Его цель — полностью понять содержание текста, не переводя его. Зафиксированным результатом такого чтения является **реферат**.

**Изучающее чтение** нацелено на полноценное усвоение прочитанного, на расширение словаря и расшифровку языковых форм текста. Такое чтение может быть оформлено в виде **перевода** текста со словарем. (О переводе см. с. 354.)

\* Излагается на основе книги Вейзе А. А. «Чтение, реферирование и аннотирование иностранного текста». — М.: Высшая школа, 1985.



Эти виды чтения можно рассматривать как самостоятельные или как этапы чтения одного и того же текста. Нельзя приступать к переводу текста, минуя первые два этапа чтения, т. е. не просмотрев его целиком и затем не прочитав его внимательно. Естественно, что скорость чтения зависит от его вида.

### 1. Просмотровое чтение и аннотация

**Аннотация** — предельно краткое изложение основного содержания текста, составленное в результате компрессии (сжатия) текста оригинала и в нескольких строчках дающее представление о его тематике. Ее назначение — составить мнение о целесообразности детального ознакомления с данным материалом.

Аннотация включает 3—4 предложения (30—40 слов) и должна дать очень краткую, обобщенную характеристику материала, определить круг содержащихся в нем проблем и в некоторых случаях дать представление о том, насколько информативен этот материал и для кого он может представить ценность. Итак, аннотация должна а) дать выходные данные материала (автор, название и вид публикации — книга, статья, интервью, инструкция и т. д., год и место издания), наличие иллюстративного материала, если таковой имеется; б) определить главную тему материала; в) перечислить, в случае необходимости, второстепенные вопросы (поставленные или решенные); г) определить возможную ценность информации и адресата, которому эта информация может быть предназначена. Требование лаконичности является наиболее характерным, однако в текст аннотации рекомендуется вставлять клише типа «подробно излагается», «кратко рассматривается», «вводит в курс» и т. д. В неязыковом вузе на первое место в обучении выдвигается просмотровое чтение, которое находит выход в аннотировании иноязычного материала. Просмотровое чтение и его подвижки — это ведущие элементы чтения, предшествующие реферированию.

### 2. Ознакомительное чтение и реферат

Иная обработка источников информации происходит при ознакомительном чтении. Во время такого чтения читающий должен точно и полно понять содержание оригинала, выделить главную мысль каждого абзаца, отбросить все второстепенное и несущественное. Для этого часто необходимо прочитать текст дважды, а наиболее насыщенные информацией абзацы или предложения — несколько раз. Зафиксированным результатом такого чтения является реферат.

**Рефератом** называют текст, построенный на основе смысловой компрессии первоисточника с целью передачи его главного содержания. Материал в реферате излагается с позиций автора исходного текста и не содержит никаких элементов интерпретации или оценки. Деятельность по реферированию имеет две основные цели: информативную и учебную.

Как информативный документ реферат призван заменить первоисточник и дать читателю возможность сберечь время при знакомстве с объектом описания. Отсюда вытекает требование: составлять рефераты таким образом, чтобы при их использовании у читателя не возникла необходимость обращаться к первоисточнику.

**Учебное реферирование**, которое является программным требованием, мало связано с информативными задачами. Студент обычно реферировал материал, не представляющий ценности в информативном отношении. При обучении чтению в вузе реферат выступает как эффективный способ контроля понимания прочитанного.

Учебное реферирование, практикуемое согласно требованиям программы в вузе, предусматривает изложение иноязычного текста по-русски, т. е. реферативный перевод, который следует определить как компрессию главного содержания статьи (путем устранения избыточной информации) средствами переводящего языка. Реферативная деятельность обладает высоким обучающим и контролирующим



шим потенциалом. Владение техникой реферирования — это показатель сформированности умений зрелого чтения.

Реферат оформляется следующим образом:

- а) выходные данные реферируемого материала (автор, название, вид публикации — статья, интервью, обзор и т. д., год и место издания);
- б) основная тема, проблема, основные положения реферируемого материала;
- в) доказательства и подтверждение основных положений автора;
- г) выводы автора.

Средний объем учебного реферата 10—15 предложений (50—100 слов). Для написания реферата рекомендуется пользоваться типичными общепринятыми выражениями типа: «Книга (статья, интервью, абзац) под заглавием ... описывает (дает, содержит, суммирует и т. д.)»; «Автор пишет (замечает, считает, отмечает, описывает, подтверждает свою мысль, дает анализ, ссылается на, приходит к выводу, по мнению автора и т. д.)»; «В статье говорится о (сообщается о), излагается»; «В начале (в заключении) статьи» и т. п.

Реферирование литературы по специальности предполагает владение запасом лексики и терминов в 1000—1500 единиц, знание и понимание структурных особенностей языка (времена, активный и пассивный залого, причастия I, II и др.), умение правильно определить структуру основных типов предложений.

Не бойтесь незнакомых слов, широко пользуйтесь обоснованной догадкой

по контексту, привлекайте для этого уже имеющиеся у вас сведения и знания по данной теме или проблеме. Большую роль здесь играет умение увидеть интернациональные слова, узнать слово по суффиксам или префиксам и четкое знание строевых слов.

Поскольку при чтении, целью которого является реферат, необходимо следить за логикой повествования, понимать основные идеи и факты каждого абзаца, рекомендуется разделить текст на смысловые куски, затем выделить в каждом из них основное смысловое ядро и выписать ключевые слова. И только после этого суммировать разрозненные смысловые группы в единое смысловое целое.

### 3. Различие между рефератом и аннотацией

Граница между рефератом и аннотацией является зыбкой. Помимо количественного фактора и неодинаковых целей различие между рефератом и аннотацией заключается в манере подачи материала. При реферативном изложении референт самоустраивается и излагает информацию с позиций автора. Реферат строится на основе ключевых слов. Аннотация пишется своими словами. Аннотация — выжимка тематического содержания — пишется с позиций компетентного судьи, который критически осмысливает материал, обобщает, сжимает, оценивает. Главное в аннотации — назвать тему текста, в реферате же излагается содержание текста. Различие между рефератом и аннотацией мы покажем на примере следующего текста.

### Текст

### IS THERE AN AMERICAN STYLE OF PAINTING?

1. In any consideration of American painting the question arises, is there an American style? And the answer is hard to arrive at. Painting began in this country in the 17th century when America was a colonial dependency of the Old World, and the earliest American pictures, when compared to European works, can be recognized only by their provincialism. But gradually as settlements grew into towns, as political independence was finally achieved, a national school is distin-



guishable. Yet, the parenthood of Europe remained, and until George Bellows broke the tradition, every significant American artist went abroad to study. Copley, West, Stuart, Whistler, Sargent, among others, appear in English catalogues under the heading "British School", so completely Europeanized all they became.

2. Nevertheless in American painting there is a native flavour that comes not only from the subject-matter, the costumes, or the scenery. It is the same quality that there is in American literature. There is the same hard, colloquial vividness, for example, in the painting of the American realists that characterizes the writings of Mark Twain, or in the work of some imaginative artists there is an impression of the same shadowy, symbolic beauty that we find in Poe, Melville, and Hawthorne. Though these qualities are difficult to describe except by analogy, it is clear that there is a style in this country which is different from European painting.

3. The American painter even more than the American writer was affected by the geographical position of the New World. He was physically separated from the central tradition of Western Art. Though he was drawn to Europe as to a centre of gravity he usually arrived abroad mature in years but a child from the point of view of his profession. With a few outstanding exceptions he never achieved the technical skill typical of European artists.

4. On the whole the American style compared to European painting seems naïve, brusque, even awkward. But the impulse toward art in this country, from colonial times to the present day, is so strong that the American school produced works of genius distinguished in the tradition of Western painting for their honesty, their sincerity and their hard grasp of fact.

(Preface to "Great American Paintings"  
by John Walker. N.Y., 1964)

#### Аннотация текста

Предисловие к альбому репродукций «Великие американские произведения живописи», составитель Джон Уолкер (Нью-Йорк, 1964). Автор предисловия кратко рассматривает вопрос о существовании собственного стиля в американской живописи и его связи с европейским искусством. Материал может представить интерес для широкого круга лиц, интересующихся американским искусством.

#### Реферат текста

В предисловии к альбому «Великие американские произведения живописи» (Нью-Йорк, 1964) составитель Джон Уолкер ставит вопрос о том, существует ли американский стиль в живописи. Автор обращается к истории Америки XVII века, когда эта страна являлась европейской колонией и ее искусство, географически оторванное от Европы,



носило отпечаток провинциализма. Даже после того как страна достигла политической независимости, американские художники продолжали находиться под влиянием европейского искусства, так как по традиции проходили профессиональную подготовку в Европе. Их живописная манера становилась настолько европеизированной, что в английских каталогах великих американских художников Копли, Уэста, Стюарта, Уистлера, Саржента и др. относят к Британской школе живописи. Однако, по мнению автора, уже тогда проявлялись специфические черты, присущие не только живописи Америки, но и ее литературе: с одной стороны, яркий, сочный, бытовой реализм (характерный для Марка Твена), с другой — туманная, символическая красота (как в поэтических произведениях Эдгара По, Мелвилла и Готорна).

В заключение автор приходит к выводу, что лучшие произведения американских художников отличаются наивностью восприятия, честностью, искренностью и обращением к фактам.

## Б

### Упражнение 1

Просмотрите текст "Thomas Eakins" и определите его тему.

### Упражнение 2

Ответьте на вопросы.

### Упражнение 3

Напишите аннотацию текста по-русски.

### Текст

1. Какова была основная черта Икинса как художника?
2. Чем, кроме живописи, увлекался Икинс?
3. Был ли Икинс популярным художником при жизни? Почему?

### THOMAS EAKINS (1844—1916)

1. "Eakins is not a painter, he is a force," was the opinion of Walt Whitman. They first met when Eakins went to Camden to ask the poet to pose for a portrait. The portrait was painted a year after. A lot is packed into Whitman's words. He meant that a force of character was more important than Eakins' artistic achievement. He meant that a great moral force was expressed in his pictures, and maybe that Whitman understood the paradoxical nature of the content of his paintings: Eakins used art to express an American sense of life that was essentially anti-artistic.

2. Eakins' art was based on science. Eakins is full of technique and discipline, for him science was practical. All his life Eakins liked to read mathematics, and advised his pupils to study higher mathematics, because it was "so like painting". In high school he liked to make perspective drawings of geometrical objects. His preoccupation with the useful didn't include an interest for art. He was more like a sensitive businessman who is skeptical but may be deeply moved by one outstanding work. Eakins' reading besides mathematics was limited to Dante, Rabelais and Whitman whom he read over and over again. After he graduated from high school at the age of 16, he studied drawing at the Pennsylvania Academy of Fine Arts and



anatomy at a medical school. Anatomy attracted him so much that he seriously thought about a medical career. He had a great gift for language. He knew French perfectly and could speak Latin. He also carried out a number of experiments in photographing moving animals and athletes in 1884.

3. Eakins was born in 1844. He was the eldest child and only son in the family. His father was a writing master and calligraphy was the first step in Eakins' artistic education. His father lived with him all his life. They spent a lot of time together going into all kinds of outdoor sports: swimming, sailing, hunting, skating. Benjamin Eakins was an excellent skater and Thomas learned to skate backwards as fast as most people could forwards. His father was a man of independent mind, a freethinker and a Democrat during the Civil War.

4. In his lifetime Eakins was not a popular painter. All the criticisms of his work that were made during his lifetime were by British critics on the occasion of an American exhibition in London in 1946. L. D. Thomas wrote that he is a painter, whose realism is rather a negation of art. When Eakins was commissioned to paint the portrait of President Hayes, the portrait disappointed the clients. Eakins portrayed a man at work at his desk instead of a symbol of the leader of his country.

5. Eakins' tragedy was that he tried to make an art for a society that did not believe in anything but material facts. He tried to make something that could give meaning to this materialism. Composition was his weakest point. There is little in his painting besides a study of form that refuses to leave anything out. His acceptance of America's disinterest in art shocked people. His portrait of America didn't flatter.

(From The Great American Artists Series.  
Thomas Eakins by Fairfield Porter. N.Y., 1959. Adapted)

#### Упражнение 4

Назовите номера фрагментов, в которых говорится:

#### Упражнение 5

Прочитайте текст еще раз.

а) Выделите в каждом абзаце ключевые слова, выражающие его основную мысль.

б) Составьте план текста по-английски.

#### Упражнение 6

Напишите реферат текста по-русски.

#### Упражнение 7

Ответьте на вопросы и перескажите текст.

1. о научных увлечениях Икинса; 2. о мнениях современников об Икинсе как художнике; 3. о биографии Икинса; 4. о причинах его непопулярности при жизни.

1. What did Whitman mean saying that "Eakins was not a painter, but a force"? 2. What was Eakins' art based on? 3. What was Eakins preoccupied with all



his life? 4. What type of a person was his father? 5. How can you illustrate the statement that Eakins was not a popular painter during his lifetime? 6. How does the author explain this fact?

## B

### Упражнение 8

Посмотрите текст "The State of Cinema Criticism in the US" и определите его тему.

### Упражнение 9

Ответьте на вопросы.

1. Каково состояние кинокритики США в настоящий момент?

2. Кого из американских критиков автор называет среди основоположников классической традиции в кинокритике США?

3. Какие аспекты американской кинокритики рассматривает автор?

### Упражнение 10

Напишите аннотацию текста по-русски.

### Текст

## THE STATE OF CINEMA CRITICISM IN THE US

by Edward Blackton

1. The state of film criticism in the US is healthier than the state of the American cinema in general. Although millions of spectators are deserting the movies for television, thousands of enthusiasts at colleges and universities are hurrying to take their places.

Today movies are more seriously studied in America than ever before. A larger number of theoretical studies of film are published in one recent year than in any decade since the 20's. The change doesn't concern only the number of the published works but their content as well. Even in the most common film-reviews there is more historical perspective and philosophical analysis than at any time in the past.

2. The roots of American film criticism can be traced as far back as the beginning of our century. Among those who established a classical tradition in film criticism in the US was Lindsay, whose "The Art of the Moving Picture" was published in 1915. Lindsay was one of the first American intellectuals who gave the cinema the aesthetic prestige of an art. He rejected the doctrine of pure cinema and welcomed the influences of painting, drama and literature on the new medium. Besides him the most famous reviewers in the silent era were Munsterberg and Sherwood. Among the film critics of the older generation I can also name Farber ("Negative Space"), Jyler ("Magic and Myth of the Movies"), William Everson, the only really encyclopedic film authority in the US and Lewis Jacobs, the author of "The Rise of the American Film", which remains the best film history of the US. There is no sense in mentioning more names. Let us turn instead



to some ideological aspects in American film criticism. 3. First of all, there is a debate connected with the cult of foreign films. It is interesting to note that the first cult of foreign films appeared in the 20's around the German and Russian cinemas notable for expressive camera mobility and revolutionary theories of montage. The French cinema attracted some critics in the 30's mainly for its free treatment of sex. The Italian neo-realism dominated the late 40's and early 50's. Then came the era of cult directors from different countries such as Bergman, Fellini, Antonioni, Kurosawa, Chabrol, Truffaut and many others. However, at present foreign films are losing their commercial appeal because the American movies are becoming more sophisticated and mature.

4. American cinema was always criticised for the lack of freedom in Hollywood. Although there is no political freedom yet, the moral climate has recently changed so much in the opposite direction that the American critics can no longer talk of the lack of frankness as far as sex and violence are concerned. Some critics welcome this moral liberation, others, on the contrary, look upon it as cynical, corrupting the public and distracting its attention from the topical social problems.

5. Another trend in American film criticism is the growing interest for directorial styles and cinematographic techniques. In the past, the sociologically oriented film historians — Jacobs, Grierson, Kracauer, Rota, Leyda and others — looked upon movies as a mass medium rather than an art form. Much of their moralistic rhetoric still exists in American cinema criticism, but it is balanced by a more objective stylistic analysis. One of the most interesting cultural phenomena of the past decade is the renewed interest for the film director as an artist. Part of this interest can be traced to the disintegration of the studio system, part to the growing authority of directors themselves. Some critics look upon a director as a creator, others as a story-teller with images and camera angles rather than words, others simply as a decorator of other people's scenarios. That is why film criticism is divided into two conflicting camps. On the one hand, we have literary approach, which ignores visual style in film reviews. On the other hand, we have visualists who reject the plots and dialogues as literary impurities. The most interesting critics are, of course, those who try to combine both the literary and the visual.

6. As film study becomes more sophisticated, the simple distinctions between "art" films and "commercial" movies become less and less meaningful. Instead, critics distinguish good "art" and "commercial" films on the one hand, and bad "art" and "commercial" films on the other. Even art films have to make money and even commercial films have to have some message.

Упражнение 11  
Назовите номера  
которых говорится.

Упражнение 12  
Прочитайте текст  
а) Выделите в каж  
ключевые слова и  
четания, выража  
основную мысль.  
б) Составьте п  
по-английски.

Упражнение 13  
Напишите рефер  
по-русски, зате  
лийски.

Упражнение 14  
Ответьте на воп  
скажите текст.



In other words, the critics want more fun in art, and more art in fun.

7. American cinema at the moment is in a state of spiritual crisis and the American critics cannot remain indifferent to the fact. Besides there are many new aspects they should study such as structuralism, myth and genre analysis, semiotics, and so on. The progressive American film critics are trying to chart the future development of American cinema. And, of course, there will be new ideological clashes and contradictions. There are more fights ahead as I must admit with bitterness that freedom of speech and political views in America is not ensured.

(From "American Cinema" by Donald E. Staples, 1973)

#### Упражнение 11

Назовите номера абзацев, в которых говорится:

1. об исторических истоках американской кинокритики;
2. о причинах интереса американской критики прошлых лет к зарубежным фильмам;
3. о моральном климате в голливудском кино и отношении кинокритиков к нему;
4. о различии критиками коммерческих фильмов и фильмов как произведений искусства;
5. о различных подходах к оценке фильмов в современной американской кинокритике.

#### Упражнение 12

Прочитайте текст еще раз.

- а) Выделите в каждом абзаце ключевые слова или словосочетания, выражающие его основную мысль.
- б) Составьте план текста по-английски.

#### Упражнение 13

Напишите реферат текста по-русски, затем по-английски.

#### Упражнение 14

Ответьте на вопросы и перескажите текст.

1. How does the author characterize the state of American film criticism in the recent years? 2. What film critics of the past does he name? Which of them are familiar to you? 3. What trends of film criticism of the past does the author trace? 4. What does the author say about the change in the moral climate of American cinema in the recent years? 5. How does the author explain the renewed interest for directorial styles? 6. What approaches to film reviewing does the author name? 7. What does the author say about the traditional distinction of "art" and "commercial" films? 8. What tasks and problems does American film criticism face today?



# 5

## А. Грамматика

1. Перфектные времена глагола (The Perfect Tenses) . . . . . 244
2. Настоящее совершенное время (The Present Perfect Tense) . . . . . 245
3. Прошедшее совершенное время (The Past Perfect Tense) . . . . . 247
4. Будущее совершенное время (The Future Perfect Tense) . . . . . 248
- Текст: "The Return of the Prodigal Son" by Rembrandt . . . . . 249

## Б. Работа над лексикой и темой

- Тема: Artistic versatility.  
Текст: Urusevsky as an Artist . . . . . 251

## В. Чтение и реферирование

- Текст . . . . . 260

### 1. Перфектные времена глагола (The Perfect Tenses)

Времена группы Perfect (настоящее, прошедшее и будущее) выражают действие, предшествующее какому-либо моменту или другому действию. Они образуются с помощью вспомогательного глагола **to have** и причастия II смыслового глагола:

**to have + Participle II: to have been  
to have answered**

Вспомогательный глагол **have** является показателем времени, числа и лица; причастие II не изменяется. В вопросительной форме глагол **have** ставится перед подлежащим. В отрицательной форме **not** ставится после глагола **have**:

Present Perfect	I have written. He has answered.	Have I written? Has he answered?	I have not written. He has not answered.
Past Perfect	I had written (answered).	Had I written (answered)?	I had not written (answered).
Future Perfect	I shall have written (answered).	Shall I have written (answered)?	I shall not have written (answered).



## Специальные вопросы

Who has written (answered)?  
Who had written?  
Who will have written?

What have you written?  
Why had he written?  
When will you have written?

### Упражнение 1

Образуйте перфектный инфинитив по образцу.

do — to have done

go, write, see, begin, be, buy, come, teach, bring, eat, fall, hear, meet, give, take, get, forget, have, make, lose, say, shoot, show, speak, tell, think, win, read, put, hold, know, keep, leave

## 2. Настоящее совершенное время (The Present Perfect Tense)

Глагол в Present Perfect обозначает действие, законченное к настоящему моменту. Время его совершения не интересует говорящего, для него важна **связь** прошлого действия с настоящим моментом.

Настоящее совершенное время широко используется в разговорной речи и обычно переводится на русский язык прошедшим временем глаголов (чаще совершенного вида):

I **have written** the letter.— Я (уже) *написал* письмо.

He **has seen** the film.— Он (уже) *видел* фильм.

Простое прошедшее время, в отличие от настоящего совершенного, относит действие к определенному моменту в прошлом (*yesterday, 3 days ago, last week*).

Наречия и выражения времени с которыми употребляется настоящее совершенное время:

<b>already</b> — уже <b>just</b> — только что <b>never</b> — никогда <b>ever</b> — когда-либо <b>since...</b> — с, с тех пор... <b>for many years</b> — много лет <b>yet</b> — еще (не)	<b>always</b> — всегда <b>often</b> — часто <b>before</b> — прежде <b>lately</b> — последнее время <b>recently</b> — недавно	<b>today</b> <b>this week</b> <b>this year</b>
---	--	--

Наречия **already, just, never, ever, always, often** обычно ставятся перед причастием II:

I have **never** seen him. Have you **ever** seen him?

**Yet** ставится обычно в конце отрицательных предложений:

I haven't seen this film **yet**.

Другие выражения времени стоят в начале или в конце предложения.

**Recently** we have seen many good films.

This actor has taken part in a number of plays **lately**.

### Упражнение 2

Переведите предложения.

1. The artist has already shown this picture at some exhibitions. 2. I have never seen so many stars in one film. 3. Remember the name that I have just mentioned, he is a very promising actor. 4. John has always been proud of his perfect memory. 5. This pianist has become



well-known since the last Tchaikovsky competition. 6. I have not seen that exhibition yet. 7. We have been very busy lately. 8. Have you ever been to the Hermitage? 9. Recently the writer has published a new collection of short stories

Упражнение 3  
Прочитайте и перескажите

### AT THE REHEARSAL

In an opera theatre during a rehearsal of a love-scene the director addresses the singer who is a very poor actor: "You are playing very badly. Have you ever seen a lover acting like that? I can't believe that you have never been in such a situation yourself."

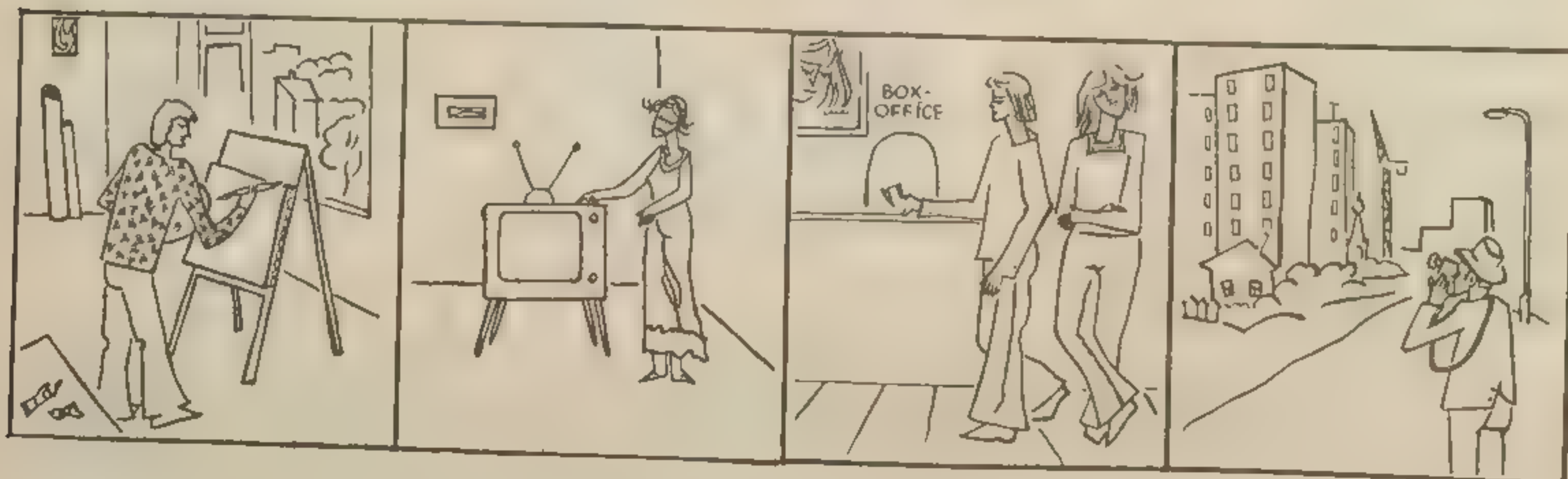
"Of course, I have been in such situations. But I was not singing then."

Упражнение 4  
Вставьте наречия

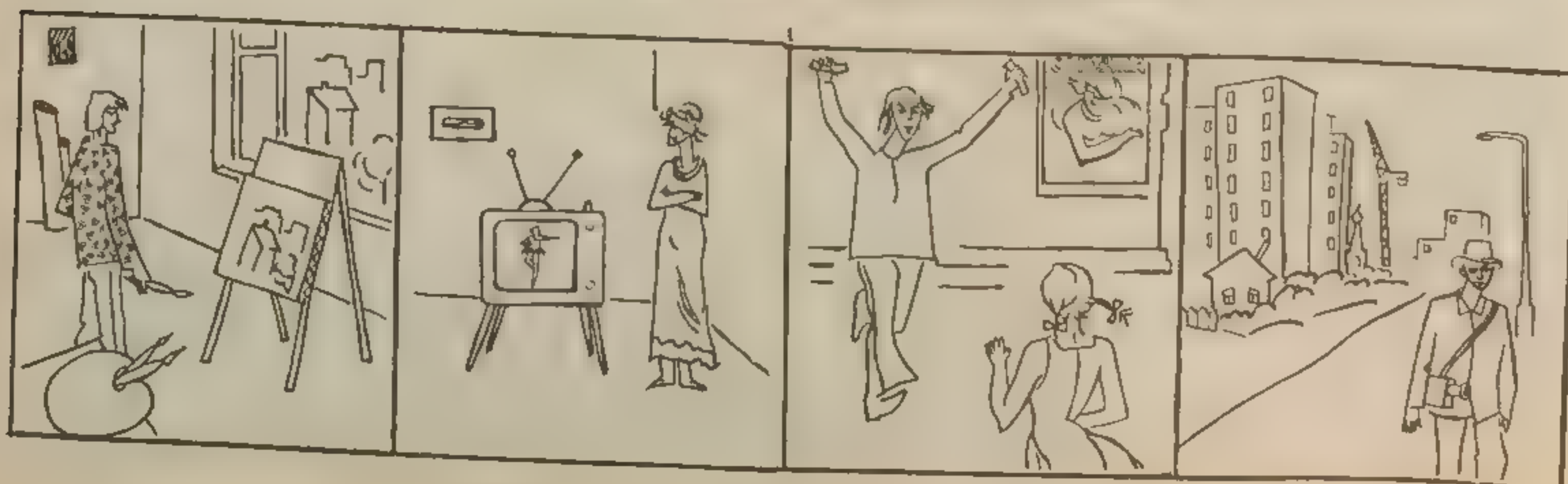
1. The singer has returned from the tour (just). 2. Have you been to the British Museum (ever)? 3. This movie hasn't been on at our cinema (yet). 4. The musicians have tuned their instruments (already). 5. The performance has started (just). 6. I have seen such a strange picture (never). 7. We haven't heard the news (yet). 8. Have you seen any interesting films (lately)? 9. You have given me this idea yourself (just). 10. I have believed in the actor's unusual talent (always).

Упражнение 5  
Ответьте на вопросы по рисункам.

1. What is he (she) doing?



2. What has he (she) just done?





### Упражнение 6

Перефразируйте предложения по образцу.

Tom is opening the door.— Tom has just opened the door

1. Jack is leaving the house. 2. Helen is showing me her drawings. 3. John is talking to the director. 4. We are having breakfast. 5. Mike is writing a poem. 6. I am returning from the studio. 7. We are buying a new dictionary. 8. The actor is learning his role.

### Упражнение 7

Переведите письменно

1. Я сегодня показал ему город. 2. Вы видели новый фильм? 3. Какой спектакль вы недавно видели? 4. Вы когда-нибудь принимали участие в любительском спектакле? 5. Мы еще не слышали его новой симфонии. 6. Я только что видел эту актрису по телевизору. 7. Я никогда не слышал такого прекрасного голоса. 8. Последнее время этот актер не снимался (to play) в фильмах. 9. Этот писатель не написал ничего нового с 1980 года.

### 3. Прошедшее совершенное время (The Past Perfect Tense)

She *didn't want* to go to the cinema because she **had seen** the film.

Она *не хотела* идти в кино, так как видела этот фильм (раньше).

Действие, совершившееся ранее другого действия или момента в прошлом, выражается формами прошедшего совершенного времени.

#### Примечание:

В повествовании при перечислении последовательных действий употребляется простое прошедшее время.

### Упражнение 8

Переведите устно.

1. When we entered the hall, the performance had already begun. 2. When I saw him I understood that something had happened. 3. I bought a new dictionary, because I had lost my old one. 4. I told my friends a new joke which I had heard recently. 5. When I came out into the street I saw that the rain had stopped. 6. On my way home I met a friend of mine, whom I had not seen for many years. 7. I didn't recognize him because so many years had passed since we met last. 8. I heard that our film had aroused a great interest at the festival.

### Упражнение 9

Прочитайте и перескажите.

### PRISON FOR CRITICISM

Once there was a king who thought that he was a good artist. One day he decided to show his pictures to a famous master about whose art he had heard very much. When the master examined the king's pictures he said openly that he had never seen such poor paintings. The king was so angry that he sent his critic to prison. Some time passed and the king felt sorry for what he had done. The old master was brought back to the palace from prison and the king even invited him to dinner. After dinner the king again showed him another



picture of his, which the old master had not seen yet. The old man didn't say anything. He only turned to the soldiers and said: "Take me back to prison."

#### Упражнение 10

Соедините предложения союзами *which, because, before, after* по образцу

I got home. It began to rain  
I had got home **before** it began to rain

1. John studied French. He went to Paris. 2. We got to the cinema. The movie began. 3. I gave Ann the flowers. I bought them for her at the flower market. 4. I worked at the film studio for two years. I entered the cinema institute. 5. He repeated the same story. He told it to me the day before. 6. I couldn't get into my flat. I lost my key. 7. They told me about the incident. It happened in my absence.

#### Упражнение 11

Составьте вопросы и ответы по образцу.

sing (song)

What **did** he sing? He sang a song that he **had** never **sung** before.

hear (symphony), perform (role), do (work), feel (excitement), make (mistake), put on (dress), take (photo), use (brush), shoot (scene), learn (poem), bring (book), think about (things), meet (man)

#### Упражнение 12

Переведите письменно

1. До того как мы переехали в Москву, мы жили в Минске. 2. Когда я пришел на репетицию, я увидел молодого человека. Он разговаривал с одним из музыкантов. Я подумал, что видел его где-то раньше. 3. Я не мог найти номер телефона, который я где-то записал. 4. Вчера я встретил друга, которого не видел много лет. Было грустно видеть, как он изменился. Я спросил его, почему он не писал мне так долго. Он объяснил, что был очень занят.

#### 4. Будущее совершенное время (The Future Perfect Tense)

By the end of the month we **shall have finished** the rehearsals.— К концу месяца мы закончим репетиции.  
They **will have done** the work by Monday.— Они сделают всю работу к понедельнику.

Будущее совершенное время обозначает действие, которое будет закончено к определенному моменту в будущем. Такой момент чаще всего обозначается обстоятельством времени с предлогом **by** (by 7 o'clock — к 7 часам). В разговорной речи эта форма часто заменяется формой простого будущего.

#### Упражнение 13

Переведите устно

a) 1. The shop will have closed by 6 o'clock. 2. We shall have passed our exams by the end of January. 3. The rain will have stopped by the time we get to the station. 4. I shall have done the work in half an hour. 5. When you come to see us next time, we shall have bought a new piano. 6. By spring-time they will have moved to a new flat.



6) — Why have you decided to leave the stage?  
Because I have discovered that I have no acting talent

In that case you needn't hurry. Just keep it a secret. By the time the critics discover this fact, you will have become a popular actor.

#### Упражнение 14

Раскройте скобки и переведите

By half past 7 we shall have had supper

1. By the end of the year I (read) two English books in the original.
2. We (finish) the work by the end of the week.
3. The concert (start) before we get there.
4. I hope it (stop) raining by the time we have to go.
5. Before I see you again, I (write) the script.

#### Текст

#### "THE RETURN OF THE PRODIGAL SON" BY REMBRANDT

Rembrandt was the greatest Dutch painter of the 17th century. His masterpieces are kept in all the big museums of the world. There are 26 paintings of his at the Hermitage too. "The Return of the Prodigal Son" is one of them. In this canvas the artist used the subject of an ancient legend. The picture portrays the meeting of an old father with his son, who has been away from home for many years. With the help of light the painter emphasizes the face of the old man, who has lost eyesight in the long years of wait. The old father is



Rembrandt van Rijn. The return of the prodigal son (engraving)



Rembrandt van Rijn. The return of the prodigal son



Dutch голландский  
 to keep хранить  
 prodigal блудный  
 eyesight зрение  
 wait ожидание  
 to feel ощупывать  
 to kneel стоять на коленях  
 shaven бритый  
 hardships трудности  
 poverty бедность  
 faith вера  
 readiness готовность  
 career деятельность  
 to treat трактовать  
 to achieve достигать  
 lonely одинокий  
 still (зд.) по-прежнему  
 kindness доброта  
 sympathy сочувствие

#### Упражнение 15

Ответьте на вопросы к тексту.

#### Упражнение 16

Опишите репродукции и расскажите об истории их создания.

#### Упражнение 17

Переведите письменно.

feeling with his hands the figure of his son who is kneeling before him. His son has just returned home and is asking his father for help. The son's poor clothes, his shaven head show that he has gone through many hardships, has seen poverty and want. He has lost faith in life, in future and in happiness. But his kind father is ready to help him.

In this picture Rembrandt emphasized the humanistic idea of closeness of people, their readiness to help each other in need. This picture was painted in 1668 at the end of the great master's life.

But the subject had attracted Rembrandt also at the beginning of his art career. In 1636 he had made an engraving and a number of drawings in which he had treated the same subject quite differently. But only in the last variant the painter achieved true monumentality and perfection. The old and lonely master who had lost all those he had loved still believed in human kindness and sympathy.

1. How old was Rembrandt when he painted this picture and what was his life like? 2. What does this painting portray? 3. How long has the young man been away from home? 4. Where has he been all that time? 5. Why has he returned home? 6. What idea has Rembrandt conveyed in his painting? 7. When did Rembrandt first use the subject of the old legend? 8. How did the painter treat the same subject when he was young?

1. Мы только что посмотрели фильм «Баллада о солдате». 2. Режиссер сказал, что он уже снял первую серию нового фильма о творчестве Рембрандта. 3. Книга, которую писатель только что опубликовал, рассказывает о жизни наших современников. 4. Газеты сообщали, что фестиваль советских фильмов за границей вызвал большой интерес зрителей. 5. Мы еще не видели фильма «Письма мертвого человека», который получил несколько международных премий.



#### Словарь

angle ['æŋɡl] угол, ракурс  
 argument ['ɑ:ɡjʊmənt] спор  
 attitude ['ætɪtju:d] отношение  
 cipher ['saɪfə] шифр  
 close-up ['kloʊs'ʌp] крупный план  
 colouring ['kʌlərɪŋ] колорит  
 discovery [dɪs'klʌvəri] открытие

engraving [ɪn'ɡreɪvɪŋ] гравюра  
 essence ['esns] суть  
 generation [dʒenə'reɪʃn] поколение  
 height [haɪt] вершина  
 highlight ['haɪlaɪt] лучшее произведение  
 law [lɔ:] закон

likeness ['laɪknɪs] сходство  
 navy ['neɪvi] морской флот  
 offer ['ɒfə] предложение  
 origin ['ɒrɪdʒɪn] происхождение  
 perception [pə'sepʃn] восприятие  
 reason ['ri:zn] причина  
 scientist ['saɪəntɪst] ученый



sequence ['sɪkwəns] эпизод  
(кино)  
skill [skɪl] мастерство  
speed [spi:d] скорость  
tale [teɪl] рассказ, сказка  
unity ['ju:nɪti] единство  
volume ['vɒljum] объем

complex ['kɒmpleks] сложный  
epoch-making ['ɪpɒk.meɪkɪŋ] эпохальный  
immortal ['ɪmɒtəl] бессмертный  
inner ['ɪnə] внутренний  
outward ['aʊtwəd] внешний  
perfect ['pɜ:fɪkt] совершенный  
universal [ˌjuːnɪ'vɜ:səl] всеобщий  
valuable ['væljuəbl] ценный  
versatile ['vɜ:sətaɪl] многогранный  
witty ['wɪti] остроумный

to decipher [dɪ'saɪfə] расшифровывать

to destroy [dɪ'strɔɪ] уничтожать  
to fail [feɪl] не суметь  
to jump [dʒʌmp] прыгать  
to move (to) [mu:v] переезжать  
to perfect [pə'fekt] совершенствовать  
to produce [prə'dju:s] производить, ставить  
to prove [pru:v] доказывать  
to treat [tri:t] трактовать  
to turn to [tɜ:n] обращаться к  
to turn down отвергать

hardly ['hɑ:dlɪ] едва  
mostly ['mɒstli] большей частью  
recently ['ri:səntli] последнее время  
since [sɪns] с тех пор

#### Интернациональные слова

assistant [ə'sɪstənt]

bass [beɪs]  
concept ['kɒnsept]  
contact ['kɒntækt]  
cooperation [kou,əpə'reɪʃn]  
Cuba [kju:'bɑ:  
cubist ['kju:bɪst]  
disharmony [dɪ'shɑ:məni]  
geography [dʒɪ'ɒɡrəfi]  
individuality [ˌɪndɪvɪdʒi'ælɪti]  
manuscript ['mænɪ'skrɪpt]  
mastery ['mɑ:stəri]  
metaphor ['metəfə]  
publication [ˌpʌblɪ'keɪʃn]  
synonym ['sɪnənim]  
test [test]

at the height of his fame на вершине славы  
one-man show персональная выставка  
work of art произведение искусства  
hardly ever почти никогда  
to stand the test of time выдерживать испытание временем

#### Текст



#### URUSEVSKY (1908-1974) AS AN ARTIST

There is such an expression "Ingres' [æŋgr] violin". This is a metaphor meaning a side-line which has become a second profession. This expression comes from a legend that the famous French painter Ingres could play the violin so well that he was able to win the hearts of his contemporaries not only with his canvases but with his violin-playing as well. We know such *versatile* artists, having natural talent in different arts in the past as well as nowadays. Urusevsky, an outstanding Soviet cameraman and a talented painter, was one of them.

In April 1976 after Urusevsky had died there was a *one-man show* of his paintings. There were 42 canvases and 28 drawings which Urusevsky had painted in the period of 1965-1972. This exhibition showed that Urusevsky was not an amateur painter but a professional artist with his own style. He had a lyrical talent which could be seen in his portraits, still-lives, landscapes and interiors. For many film-goers this exhibition was a great surprise as few people knew that Urusevsky had started his career as an artist, that painting had been his first profession.

Urusevsky was born in 1908 to the family of a worker. He studied art in Leningrad under the well-known artist Favorsky. While at the art institute Urusevsky got interested in still-photography. Favorsky had nothing against his interest for photography and even gave Urusevsky a letter of introduction to Pudovkin. In 1935 Urusevsky took part in the shooting of Pudov-



kin's film "The Victory" as an assistant cameraman. This is how Urusevsky's film career began.

However Urusevsky never stopped painting which was not just a "hobby" for him, but serious work. He continued *perfecting* and developing his painting skill all his life. Being a very modest person Urusevsky *hardly ever* mentioned his paintings, even to his friends. Although different museums wanted to buy some of his canvases, he used to <sup>1</sup> turn down all the *offers*.

During his long film career Urusevsky shot a great number of films which brought him popularity and recognition. His best films "The 41st", "The Cranes Are Flying" and "I Am Cuba" are the *highlights* of his career. They brought him the highest awards of international film festivals.

Urusevsky as a cameraman has made a *valuable* contribution to film photography. With the help of lighting, expressive *close-ups*, and unusual camera *angles* he managed to convey the *inner* life of the characters and to emphasize the action. Experts called his technique "subjective camera". Urusevsky skilfully used a hand camera which gave him an opportunity to be "inside" the action. His camera became an active participant of the events. Urusevsky was the first to use a fast-moving camera to change the *speed* of shooting. His versatile technique influenced a whole *generation* of cameramen, who tried to copy him, but no one could compete with him. Imitating Urusevsky many young cameramen would <sup>1</sup> run, *jump* and dance with the hand camera to make the image more dramatic. But they *failed* to get "Urusevsky's effect" because for Urusevsky the hand-camera had not been simply another device, another colour in his palette but a way <sup>2</sup> of expressing his *attitude* to the object to be shot.<sup>3</sup> It was a *unity* of the idea, the eye and the screen.

There was inner *likeness* between Urusevsky's camerawork and painting. As a cameraman he showed a good taste of a painter in lighting his film portraits, the sets and the exteriors. The colour *treatment* of his films was poetic and realistic.

Modern form was typical of his canvases and his films. One can say <sup>4</sup> that each *sequence* of his films was a *work of art*.

*At the height of his fame* Urusevsky never stopped experimenting. Looking for new ways of self-expression he *turned to* film direction. This fact once more showed his *versatility*. His two last films reflected his cameraman's vision and his director's ideas and were done in the best traditions of "The Cranes". *Recently* the interest in Urusevsky's contribution has grown among film-makers. His films have *stood the test of time*.



1 we would run — мы, бывало, бегали  
 he used to say — он имел обыкновение говорить  
 Для выражения повторяющихся действий или состояний в прошлом, противопоставленных их отсутствию в настоящем, употребляется сочетание **used to** [ju:stə] с инфинитивом:

Camera men **used to shoot** with a static camera. — Раньше операторы снимали неподвижной камерой.

Silent films are not so popular now as they **used to be**. — Немые фильмы сейчас не так популярны, как прежде.

Вопросительная и отрицательная формы с **used to** употребляются редко.

Did he **use to** live here? (= Used he to live here?)

He **used to** live in London, **didn't he?** (= He **used to** live in London, **usedn't he?**)

He **used not to** make that mistake. (= He **usedn't to** make that mistake.) = He **never used to** make that mistake.

Для выражения повторяющихся действий в прошлом употребляется также сочетание глагола **would** с инфинитивом без частицы **to**, которое обозначает действие, происходившее время от времени, без противопоставления его настоящему моменту:

We **would meet** and talk. — Мы, бывало, встречались и разговаривали.

2. way — 1. путь, дорога  
 on the way home — по дороге домой  
 on the way back — на обратном пути  
 2. образ действия, способ, метод

Where there is a wish, there is a **way**. — Где есть желание, там есть и способ.

a way of self-expression — способ самовыражения

I like the way he sings. — Мне нравится, как он поет.

Выражения:

by the way — между прочим

a way out — выход из положения

in a detailed way — подробно

(just) the other way round — наоборот

3. the object to be shot — предмет, который предстоит снять.

В тех случаях, когда пассивный инфинитив используется в функции определения, он имеет модальное значение и переводится определительным придаточным предложением «который надо будет...», «который должен быть...», «который предстоит...»:

This is an article **to be typed**. — Это статья, которую надо напечатать.

4. one can say — можно сказать

Местоимение **one** может употребляться в качестве подлежащего для обозначения неопределенного лица. Предложения с подлежащим **one** переводятся на русский язык неопределенно-личными или безличными предложениями:

One never knows what may happen. Никогда не знаешь, что может случиться.

When **one** enters the hall **one** is impressed by its size. Когдаходишь в зал, поражают его размеры.

Сочетания **one can (may)** и **one must** переводятся «можно, нужно, следует»; **one must not** — «нельзя»:

One can easily understand that. Это легко можно понять.  
 One must not forget it. Этого нельзя забывать.

В качестве определения в форме притяжательного падежа **one's** переводится «свой»:

One must always look after one's health. Всегда следует следить за своим здоровьем.



Эта форма особенно часто употребляется в словарях с инфинитивом глагола

to express one's own attitude	выразить свое собственное отношение
to win the hearts of one's contemporaries	завоевывать сердца своих современников

#### Упражнение 18

Образуйте существительные и переведите их

а) при помощи суффиксов (-ity, -ness, -ment, -ion)

active, treat, sad, express, topical, ready, contribute, move, versatile, like, achieve, participate, special, lonely, manage, develop, perfect, subjective, agree, original, reflect

б) при помощи приставки self-

portrait, expression, respect, education, development

#### Упражнение 19

Переведите слова по образцу.

'perfect 'совершенный' — to perfect 'совершенствовать'

'abstract — to ab'stract, a 'project — to pro'ject, a 'protest — to pro'test, a 'record — to re'cord, a 'contact — to con'tact, a 'contest — to con'test, a 'contrast — to con'trast

#### Упражнение 20

Переведите устно.

1. The studios *present* their new films. The *present* situation is serious. 2. The writer tries to *abstract* himself from all the *details*. The author *details* this *abstract* problem with great skill. 3. We shall *project* this sequence on the screen for you. How do you like my *project*? 4. Who *records* the music? What *records* have you bought? 5. They are going to *contest* in violin-playing. Their *contest* will have been over by the end of the month. 6. This man never *protests*. His *protests* have been useless. 7. The artist has got a fine sense of *form*. These parts *form* a perfect whole.

#### Упражнение 21

Дайте английские эквиваленты сочетаний интернациональных слов.

уникальный эксперимент, лирический стиль, индивидуальная форма, динамичная сцена, фотограф-энтузиаст, поэтическая легенда, выразительная (экспрессивная) метафора, субъективное видение, профессиональная карьера, легендарная эпоха, оригинальный эффект, эксперт по специальным эффектам, портрет в интерьере, имитировать манеру, статичная камера, в гармонии с эпохой

#### Упражнение 22

Дайте русские эквиваленты выделенных в тексте *Б* слов и выражений.

#### Упражнение 23

Найдите в тексте *Б* английские эквиваленты.

а) завоевывать сердца своих современников; учиться под руководством известного художника; упоминать факты; принести признание; продолжать совершенствовать свое произведение; внести ценный вклад; суметь передать внутреннюю жизнь героев; повлиять на целые поколения художников; не суметь передать; проявить хороший вкус; выдержать проверку



- временем; впервые использовать; выразить собственное отношение к модели
- б) персональная выставка; рекомендательное письмо; на вершине творчества; при помощи; операторский прием; внутреннее сходство; цветовое решение; каждый эпизод его фильмов; лучшее произведение; в последнее время; почти никогда

#### Упражнение 24

Составьте предложения по образцу.

He has failed to understand his mistake.

to treat (events, story, legend)  
to perfect (style, skill, method, devices)  
to fail (to understand, to achieve, to convey)  
to manage (to emphasize, to express, to portray)  
to win (game, award, victory, heart, recognition)  
to turn to (direction, musical criticism, set-designing)  
to turn down (offer, invitation, role, help)

#### Упражнение 25

Заполните пропуски словами *hard* или *hardly*.

1. Every artist should work ... to perfect his skill. 2. Without ... work he will ... achieve real mastery. 3. He could ... speak English though he had studied ... 4. The artist tried ... to achieve the effect he wanted. 5. Talent alone is ... enough to make an artist. 6. It was very ... to win this victory. 7. I could ... believe it, because the competition had been ...

#### Упражнение 26

Составьте предложения по образцу.

He will hardly achieve this effect though he is a skilful cameraman.

to stand the test of time (to be a popular artist)  
to turn down the invitation (to be very busy)  
to win the competition (to be a talented musician)  
to turn to direction (to be his dream)  
to agree with this theory (to be interesting)  
to speak about his play (to be the highlight of his career)

#### Упражнение 27

Переведите устно.

On the way to the institute we always have some interesting talk. Peter likes to tell me of his way of life and studies. He often tells me of the way he has managed to learn three foreign languages. He looks through a dictionary and underlines the familiar words after he has read a book in English. In this way he learns a lot of words. Of course, this is not the only way to do it, there are many other ways. I am going to try the new way as well. I don't want to stop halfway. In one way or another I have to learn English.

#### Упражнение 28

Составьте предложения по образцам.

He can't sing as he used to.

dance; jump; run; write; play on the stage; attract the audience; enjoy life; go sketching; do physical work; devote all his time to art; fight for his ideas; participate in conferences



In the evenings she **would sit** at the piano **and sing**.

come and play the guitar; sit and watch...; walk and talk; go and buy; sit and listen...; meet and discuss...

Упражнение 29  
Переведите устно.

- a) 1. This is a view-point *to be proved*. 2. The director explained to the actor the inner sense of the scene *to be performed*. 3. The young actor *to be tested* for the main part in this film comes from Odessa. 4. Here is the list of films *to be shown* this year. 5. There are some scenes in the play *to be changed*. 6. This is a one-man show *to be remembered*.
- б) the festival to be held; the work to be done; the story to be filmed; the pictures to be displayed; the actor to be cast for the role; the problem to be discussed; the idea to be conveyed

Упражнение 30  
Переведите и перескажите.

### INGRES (1780—1867)

If one wants to understand the origin of the expression "Ingres' violin", one should turn to the art career of the famous French painter Ingres. One must remember that Ingres was the leading representative of the academic classical tradition in French painting of the 19th century. When one reads his biography, one is surprised at his unique versatility. One learns that Ingres was not only a good painter but an outstanding violinist of his time too. One could say that his music was no less popular than his canvases. One must not forget that French music-lovers could hear such a great musician of that time as Paganini (1782-1840). Though one can find versatile artists in the past as well as nowadays, one may keep the name of Ingres in one's mind as a symbol of human versatility.

Упражнение 31  
Переведите письменно.

#### a) way

1. По дороге домой я встретил друга, которого я не видел много лет. 2. Ежедневная практика — лучший способ совершенствовать свое мастерство. 3. Он должен изменить свой образ жизни. 4. Художник рассказал нам подробно о том, как он нашел модель для своей картины. 5. То, как режиссер трактует эту древнюю легенду, кажется мне необычным. 6. Мне не нравится, как она поет.

#### б) used to + инфинитив

1. Раньше театр казался нам несбыточной (unachievable) мечтой. 2. Когда-то этот актер отвергал все неинтересные роли. 3. Читая книги, он имел обыкновение делать пометки на каждой странице. 4. Хотя Урусевский стал кинооператором, он рисовал и писал (красками) каждый день. 5. Боюсь, что эта балерина теперь не сможет танцевать, как прежде.



в) to be + *Participle II*

1. Жюри объявило фильмы, которые должны быть награждены. 2. Эпизод, который предстоит снимать завтра, является самым важным. 3. Произведения искусства, которые будут выставлены в музее, являются величайшими мировыми шедеврами. 4. Существует большое количество операторских приемов, которые надо использовать творчески.

г) one

1. Когда слушаешь музыку Чайковского, можно заметить внутреннее сходство между его операми, балетами и симфониями. 2. Его манеру легко узнаешь. 3. Когда пишешь портрет, нельзя передавать только внешнее сходство модели. Нужно выразить свое собственное отношение к этому человеку, свое понимание его внутреннего мира. 4. Можно сказать, что многогранность — это черта любого поистине талантливой человека.

Упражнение 32

Откройте скобки и перескажите текст.

LEONARDO DA VINCI AS A STORY-TELLER

None of the great artists of the Renaissance (вызывал такой интерес) as Leonardo da Vinci. His (легендарное) name has become a synonym of (многогранности) of human genius. An engineer, scientist, thinker, architect and painter, he made (ценный вклад) to world culture. Even to his (современников) he (казался) to be a unique figure. (В настоящее время) we (судим) about him by the books and films, devoted to his (многогранное) career as well as by his immortal (произведения искусства), which have been (высшее достижение) of his career. (Однако) up to (недавнего времени) many people (почти не) knew about his literary talent, (хотя) among his contemporaries he (пользовался) a reputation of a wonderful story-teller. His (мастерство) as a story-teller (принесло ему не меньше славы) than his (полотна). However (с тех пор) people forgot who had written these stories and they have become Italian folk tales. Leonardo's own (отношение) to his tales was (скромным) and he (имел обыкновение говорить) that he was not a literary man. Many (поколений) of scientists tried to read Leonardo's manuscripts, but (не сумели). The task (которую надо было решить) was really hard as Leonardo had used a special secret cipher ['saifə]. He had had many reasons for doing so. It took art historians many years to decipher his manuscripts. Only in 1983 the Soviet readers (получили возможность) to read Leonardo's tales in Russian. The publication of this book was a great (событие) for the Soviet readers.



Упражнение 33

Переведите глаголы в скобках

THREE MUSES OF VASSILY SHUKSHIN (1929—1974)

The creative biography of V. Shukshin (была) rather short. He (умер) at the age of 45 at the height of his fame. However by that time he (сумел) to display different sides of his versatile talent, as he (был) an actor, film director and writer. In his short life he (сделал) a valuable contribution to Soviet film art and literature.

He (поступил) the VGIK in 1954 at the age of 25 after he (отслужил — to serve) for 3 years in the Navy and (работал) at a night school. He (собирался) to study film direction under M. Romm. At the entrance examinations Romm (имел обыкновение спрашивать) his future students if they (читали) "War and Peace", as he (был уверен) that every educated person (следует знать) it in detail. — This young man (имеет) his own judgement, — (сказал) Romm to his colleagues. — It is a feature of talent.

As a student Shukshin (имел обыкновение записывать) what he (видел) and (пережил). His short stories (понравились) by the readers. In the second year of his studies when Shukshin (проходил — to have), his practical work at the Mosfilm studio, he suddenly (пригласили) to play the leading role in the film "Two Feodors". His performance (была признана) the best. Since then he (играл) in a number of films and (стал) a well-known actor. As a film director he (поставил) five excellent films of which "The Red Cranberry" (можно считать) as the highlight of his career. As the author of short stories and plays Shukshin (стал) one of the best-loved Soviet writers.

Упражнение 34

Переведите устно.

- a) 1. This is a hobby which has become a second profession. 2. We all see that recently the interest in Urusevsky's work has grown again. 3. Time has shown that his technique is not getting old.
- б) 1. In April 1976 after Urusevsky had died there was a one-man show of his paintings. 2. It showed that Urusevsky had not been an amateur painter. 3. We didn't know that Urusevsky had started his career as an artist, that painting had been his first profession. 4. After he had graduated from the art institute he took part in the shooting of the film "The Victory". 5. There were canvases that Urusevsky had painted in 1965-1972.
- в) 1. By the end of the school-year the students will have seen most films by Urusevsky. Then they will be able to write a paper on his contribution to film art. 2. By April the director will have chosen the actors and then he will begin the rehearsals.

Упражнение 33

Упражнение 36  
Ответьте на вопросы  
скажите текст

Упражнение 37  
Прокомментируйте  
сцену.



### Упражнение 35

Переведите письменно.

Сергей Урусевский пришел в кино от живописи и графики. Он не только выдающийся оператор, но и признанный живописец и колорист. Его пейзажи, портреты и интерьеры говорят о большом лирическом таланте. Мы знаем таких многогранных художников и в прошлом, и в наши дни. Когда Урусевский был еще студентом художественного института, он имел обыкновение писать легко и быстро, изображая натуру в (at) необычных ракурсах. Уже тогда он заинтересовался фотографией, хотя едва ли думал о карьере оператора. Позднее в фильмах, снятых Урусевским, каждый кадр (shot), каждый эпизод стали произведением искусства. Его камера всегда была участником в событиях фильма, что давало оператору возможность передать внутреннюю жизнь героев.

Фильмы Урусевского «Сорок первый», «Летят журавли», «Я — Куба» являются лучшим достижением его творчества. Они говорят о его мастерстве как оператора в умелом использовании выразительных крупных планов, кинопанорам (panoramic shots) и движущейся ручной камеры, а также вкусе живописца в освещении портретов, павильонов (sets) и натуральных сцен.

Между операторской работой и полотнами Урусевского есть внутреннее сходство и единство. В живописи он продолжал ту же работу, хотя держал в руках кисти, а не кинокамеру, стремясь передать то необычное, что он видел в обыкновенных вещах. Отношение Урусевского к живописи не было отношением дилетанта, а серьезной работой, еще одним способом самовыражения. Как оператор он оказал большое влияние на целое поколение кинематографистов.

### Упражнение 36

Ответьте на вопросы и перескажите текст Б.

1. Why can we call Urusevsky a versatile artist? 2. What education did Urusevsky get? 3. How did his film career start? 4. Why was his painting little known during his life-time? 5. Which of the films shot by Urusevsky have you seen? 6. What contribution to film photography has he made? 7. Why did other cameramen, who had tried to imitate "Urusevsky's effect", fail to get it? 8. Why can one say that there is inner likeness between Urusevsky's painting and his film photography? 9. What films has Urusevsky produced as a director? 10. Have you seen his films? What can you say about them?

### Упражнение 37

Прокомментируйте утверждения.

1. Versatility is a feature of very few artists.
2. There have never been such versatile artists as Leonardo da Vinci ever since.
3. No talented artist ever wins recognition of his contemporaries.
4. It is common for all good actors to turn to directing films.



**Упражнение 38**

Темы для обсуждения и устных сообщений

1. Urusevsky as a cameraman and a painter.
2. Leonardo da Vinci's versatility.
3. Shukshin as an actor and writer

13

**Упражнение 39**

Прочитайте текст и определите его тему

**Упражнение 40**

Ответьте на вопросы.

1. Why can we speak of Stravinsky as a versatile artist?
2. How close were Stravinsky's ties (связи) with Russia?

**Упражнение 41**

Напишите аннотацию текста по-русски.

**Текст**

1. As the 20th century is coming to a close, we look back at the outstanding people it has produced. The composer Igor Stravinsky (1882-1971) was one of the most talented among them. The highlights of his music career such as "The Fire Bird", "Petrushka" (1910), "Oedipus Rex" (1926) and "Rake's Progress" («Похождения повесы», 1951) were epoch-making for their invaluable contribution. His versatile interests were reflected in his close friendship with Debussy and Ravel, in his intellectual contacts with Picasso and Cocteau, and in his cooperation with Matisse, Bakst and Nijinsky.

2. Igor Stravinsky was born in June 18, 1882 near St. Petersburg. His great musical talent was apparent very early in life. His father, a well-known bass singer, used to invite other singers and musicians to his house. At ten, Igor began taking music lessons from Nikolai Rimsky-Korsakov. The teacher and pupil soon became friends. From 1908 on, Stravinsky mostly lived abroad and seldom visited Russia. He took an active part in Diaghilev's "Saisons Russes" and became almost a permanent resident of Paris. During World War I he lived in Switzerland, then moved back to France and later to the United States. However his spiritual contacts with Russia were never broken.

3. Recognition and popularity didn't come to Stravinsky at once. His compositions always aroused heated arguments. Seeming disharmony of his operas and ballets reflected the features of a time when Einstein made his discovery which broke the traditional physical concepts of the world, when Picasso's cubist paintings destroyed the usual laws of perception, when classical poetry was breaking down. Trying to understand the very essence of things was how the 20th century men of genius looked for universal harmony.

to look back оглядываться

invaluable бесценный

apparent очевидный

permanent постоянный

resident житель

Switzerland Швейцария

however однако

at once сразу

heated arguments жаркие споры

discovery открытие

laws of perception законы восприятия

the very essence самая суть



orthodox правоверный  
 influence влияние  
 at one time в одно время  
 Japanese японский  
 volume объем  
 witty остроумный  
 complex сложный  
 "Game of Cards" «Игра в карты»  
 attitude отношение  
 to emphasize подчеркивать

4. Stravinsky's versatility made him always turn to all important tendencies in contemporary music: starting as an orthodox pupil of the Korsakov — Glasunov school, he was later influenced by the French impressionism of Debussy though this influence was short-lived. Some years later Stravinsky suddenly turned from neo-primitivism to neo-classicism. However Stravinsky never lost his creative individuality, his own musical style. His experiments in different genres and styles showed versatility of his interests. At one time he studied Japanese philosophy and poetry, tried to express perspective and volume in his music. At another time he gave a musical treatment of Russian folk tales. Once he became interested in Latin and Greek poetry, which resulted in "Oedipus Rex" and "Symphony of Psalms". And later he produced his witty "The Rake's Progress" under the influence of William Hogarth's engravings.

5. When analysing Stravinsky's contribution to world music we should remember the multi-national influence and complex "geography" of his background. Four countries have the right to be called his motherland: Russia, Switzerland, France and the United States. We can see the influence of the French music tradition in the "Fire Bird" and "Nightingale" («Соловей») as well as in his later ballets. We can find the influence of the American jazz in his "Black Concert" and "Game of Cards" as well as elements of American show in his neo-classical opera "The Rake's Progress". However Russian national colouring can be felt in most of his compositions. His attitude towards Russia was always warm and lyrical. When an old man Stravinsky wrote: "I have spoken Russian all my life. I think in Russian. Maybe one doesn't hear it at once in my music but the spirit of Russia is always there." His visit to the Soviet Union in 1962 was a great event in his life. Some music critics emphasized inner likeness between Stravinsky's music and Russian painting of Bilibin, Rerich, Perov and others.

6. During his long music career Stravinsky wrote about one hundred music compositions. His best works have stood the test of time and are performed today all over the world. Igor Stravinsky was the maker of the 20th century musical history. His death on April 6, 1971 closed a whole epoch in contemporary music.

#### Упражнение 42

Прочитайте текст еще раз и назовите номера абзацев, в которых говорится:

#### Упражнение 43

Выделите в каждом абзаце предложения или части предложений, выражающие основную мысль абзаца.

1. о современниках и друзьях Стравинского; 2. о многогранности его интересов; 3. о его отношении к России; 4. о музыкальном наследии Стравинского.



**Упражнение 44**

Озаглавьте текст и письменно составьте его план

**Упражнение 45**

Напишите реферат текста по-русски.

**Упражнение 46**

Ответьте на вопросы и перескажите текст.

1. What were the highlights of Stravinsky's music career? 2. What music education did he get? 3. How did it happen that he left Russia? 4. What cultural situation in Europe did his music reflect? 5. How can you illustrate Stravinsky's versatility? 6. What was his attitude towards Russia?

**Упражнение 47**

Темы для обсуждения и устных сообщений.

1. A versatile artist, his biography and artistic contribution.  
2. Versatility in art, its advantages and faults.

**Упражнение 48**

Придумайте рассказ по картине Г. Коржева на тему «Искусство в жизни человека».



G. Korzhev. Homer (At the worker's studio). Detail.



## А. Грамматика

1. Прямая и косвенная речь (The Direct and Indirect Speech) . . . . . 263  
 2. Согласование времен (The Sequence of Tenses) . . . . . 266  
 Текст: Hamlet of the 20th Century (Interview with Grigory Kozintzev, 1972) . . . . . 268

## Б. Работа над лексикой и темой

- Тема: Contemporaries and compatriots  
 Текст: The Great Two of the 18th Century (Handel and Bach) . . . . . 271

## В. Чтение и реферирование

- Текст: Four Great Comedians of the Silent Cinema . . . . . 278



## 1. Прямая и косвенная речь (The Direct and Indirect Speech)

Прямая речь	Косвенная речь
He says, "I can play the piano".	He says that he can play the piano.

Если глагол (**say, tell, ask**), вводящий косвенную речь, стоит в настоящем или будущем времени, то в придаточном предложении употребляются любые времена, необходимые по смыслу:

He says		he likes film acting.
He is saying	that	he gave up the stage long ago.
He will tell you		he has received a prize.
He has just told me		he will try to make a new film.

Глагол **say** употребляется для введения прямой речи, а также косвенной речи, если не указывается, кому сделано сообщение:

He says that he likes music.

Глагол **tell** употребляется только для введения косвенной речи, когда указано, кому сделано сообщение. Союз **that** в косвенной речи может опускаться.

Ср.: I can't tell you how happy I am.  
 He has told me (that) he's coming.  
 He told the news to everybody in the village.



### Вопросительные предложения в косвенной речи

Прямая речь	Косвенная речь
He says, "What instrument do you play?" He says, "Do you play the piano?"	He asks what instrument I play. He asks whether (if) I play the piano.

Порядок слов в косвенном вопросе *прямой* (подлежащее, сказуемое, второстепенные члены предложения). Специальный вопрос в косвенной речи вводится вопросительным словом (**what, when, where** и т. п.) Общий вопрос в косвенной речи вводится союзами **whether, if** 'ли': **whether I play - if I play** 'играю ли я'.

### Повелительные предложения в косвенной речи

Прямая речь	Косвенная речь
He says, "Play the piano." He says, "Don't play the piano now"	He tells (asks) me to play the piano He tells (asks) me not to play the piano now

Повелительные предложения в косвенной речи вводятся инфинитивом (в отрицательной форме с отрицанием **not: not to play**). Глагол **say** заменяется глаголами **tell** или **ask**.

#### Упражнение 1

Замените прямую речь косвенной и переведите.

а) What does John say?

John says (that) he is fond of the cinema.

1. "I usually buy tickets for the 6 o'clock show."
2. "I have always taken a great interest in the news-reels."
3. "I often discuss films with my friends."
4. "I never miss a good film."
5. "I have already tried my hand at film photography myself."

б) What does Peter ask Tom?

"What is your name?" — Peter asks Tom what his name is.

1. "What are you doing?"
2. "Who taught you to play the violin?"
3. "When do you practise your violin?"
4. "Where do you keep your music book?"
5. "What composers are you fond of?"
6. "What music pieces can you play?"
7. "How often do you go to concerts?"
8. "At what time does the concert begin tonight?"

в) What does George ask Ann?

"Do you know this play well?" — George asks Ann whether (if) she knows this play well.

1. "Are you enjoying the performance?"
2. "Can you see well from your seat?"
3. "Do you find the play interesting?"
4. "Does your companion think that the acting is good?"
5. "Have you seen this play staged at the Art Theatre?"
6. "Is the leading actor a new-comer?"
7. "Have you got the programme of tonight's



performance?" 8. "Were you at the Opera House last Sunday?" 9. "Will you wait for me after the show?" 10. "Did you hear the last bell ring?"

## Упражнение 2

Замените прямую речь косвенной и переведите

"Have a look at the watch!" (Mary) — Tell Mary to have a look at the watch.

- a) 1. "Go home!" (those students) 2. "Wait till I come." (John) 3. "Take a seat!" (the guests) 4. "Put the music on the piano." (Ann) 5. "Open the door." (Lucy) 6. "Show me your picture!" (your friend) 7. "Come at six o'clock!" (Peter) 8. "Call me up after the rehearsal!" (Kate)

Helen: "Don't talk, Jane". — Helen asks Jane not to talk.

- б) 1. Jim: "Ann, don't switch on the radio, please." 2. Father: "Ben, don't forget to close the door, please." 3. Ann: "Mother, don't wake me up early, please." 4. Mary: "George, don't be late, please." 5. "Director: "Susan, don't begin the rehearsal before I come."

## Упражнение 3

Переведите устно.

I wonder what you are reading.  
Интересно, что вы читаете.

1. Интересно, как зовут этого актера. 2. Интересно, когда начнется репетиция. 3. Нам интересно, почему он пользуется такой популярностью. 4. Интересно, скучает ли он по родному городу. 5. Интересно, понимает ли он все трудности. 6. Им интересно, просмотрели ли вы уже всю почту. 7. Интересно, что он ищет. 8. Интересно, знает ли он эту новость. 9. Интересно, кому присудят первый приз.

## Упражнение 4

Вставьте say, tell, speak или talk.

1. The teacher asks the students not to ... at the lesson. 2. My friend ... that he can ... three foreign languages. 3. I wonder whether she has ... the director about it. 4. When he ... with the students he always asks them to ... him about their progress at the institute. 5. He ... us to go on rehearsing. 6. He likes to ... about his youth. 7. He ... that he has taken part in World War II. 8. Helen ... Dick that she wants to go to the library. 9. I wonder whether the delegates have ... about this problem at the conference. 10. He always ... me the truth. 11. Mother ... to Ann, "Don't be late for dinner." 12. My sister likes to ... over the telephone.

## Упражнение 5

Переведите письменно.

1. Он говорит, что он умеет читать на трех языках. 2. Скажи им, чтобы они ни с кем не говорили об этом. 3. Интересно, кто рассказал вам эту новость. 4. Доктора говорят, что я должен бросить курить. 5. Скажи мне, о чем вы говорили. 6. Я хочу знать, что сказал ей



наш режиссер. 7. Она говорит, что у нее нет времени говорить на эту тему. 8. Он сказал: «Я должен поговорить с вами». 9. Он говорит очень мало. 10. Об этом событии говорят повсюду. 11. Ты должен сказать нам, с кем мы должны поговорить. 12. Студенты всегда говорят, что у них мало времени.

#### Упражнение 6

Перескажите шутки, используя косвенную речь.

#### 1. NO WONDER

An old gentleman stops a milk-boy and asks him: "How old are you, my boy?"

"I am 12, sir," answers the boy.

"What is your name?" the gentleman asks him.

"Charles Dickens, sir," replies the boy.

"Well, you have a well-known name!" cries the gentleman.

"No wonder, sir. I have worked as a milk-boy in this district for about six months."

#### 2. A CHARACTER PART

John Smith comes to see a theatre manager and asks him:

*John:* Have you any vacancy at your theatre?

*Manager:* What is your name? Where do you live? Have you any acting experience?

*J.:* I am a singer. I used to sing in a chorus but I have lost my job after an illness.

*M.:* Yes, I can give you a small part in the new play. You can get the part for \$ 15 a week.

*J.:* Tell me a little about my part.

*M.:* Your part is very small. You will have to walk in and say only one line: "Well, here I am." The rehearsals start tomorrow morning at 10 sharp. Don't be late.

The next day John comes to the rehearsal and does everything he is told to do.

*Director:* I don't like the way you walk in and say your line. Do it again! Don't hurry! Walk in like a man!

*John:* Like a man! How can you ask me to do a character part for \$ 15 a week?

#### 2. Согласование времен (The Sequence of Tenses)

Главное предложение	Придаточное дополнительное предложение
He said (that)	he lived in Moscow. ('живет') he had lived in Moscow. ('жил') he would live in Moscow. ('будет жить')



Если в главном предложении сказуемое стоит в прошедшем времени, то в придаточном дополнительном предложении употребляется одно из прошедших времен:

1. Простое прошедшее (Past Indefinite) для выражения одновременности действий главного и придаточного предложений.
2. Прошедшее совершенное (Past Perfect) для выражения предшествования действия в придаточном предложении.
3. Будущее в прошедшем (Future in the Past) для выражения действия, которое является будущим по отношению к действию главного предложения. Будущее в прошедшем состоит из глагола **would** (в 1-м л. возможно **should**) и инфинитива основного глагола.

#### Упражнение 7

Скажите в косвенной речи.  
Помните о согласовании вре-  
мен.

The guest **said**, "I **am** glad to meet you, Mrs. Brown."  
The guest **said** that he **was** glad to meet Mrs. Brown.

- a) **The guest said**: "My name is William Smith. I want to talk to your husband. I admire your husband's music. I am a musician too. I have something to tell your husband."  
**The guest asked**: "What is Mr. Brown busy with? What time does your husband come home? Do you expect him soon? Can I wait for him here? Does your husband work much?"

The artist **wrote**: "I **started** painting early."  
The artist **wrote** (that) he **had started** painting early.

- b) **The artist wrote**: "My mother gave me a box of oil paints for my tenth birthday. My father was my first teacher in painting. I painted portraits of all the members of my family. I spent all my free time with my paints and brushes. My pictures were first exhibited at school."  
**The artist asked me**: "When did you see the reproductions of my early pictures? What pictures did you like best at that show? Did you like my landscapes at that show? Have you read my memoirs? Was it a readable book?"

The teacher **thought**, "That boy **will make** a good singer."  
The teacher **thought** that the boy **would make** a good singer.

- b) **The teacher thought**: "He will get the first prize at the coming competition. He will have to work much to become a good singer. He will have a strong voice. He will soon sing the solo parts."

**The director assured the actor**: "I'm sure you will be able to play this difficult part. You will be a great success. The public will like you."



He asked himself: "What will become of the boy?"  
He wondered what would become of the boy

- г) The teacher asked himself: "What parts will the boy be able to sing? Will the boy live up to his ambition? Will the boy work hard enough? Where will the boy continue his education?"

#### Упражнение 8

Замените прямую речь косвенной

1. "Can you show me your pictures?" (I asked the painter...) 2. "The sculptor is working at a new statue." (I read in the newspapers...) 3. "What singers took part in the concert?" (Jane wanted to know...) 4. "I bought this book many years ago." (George told me...) 5. "The next international student festival will take place this summer." (He thought...) 6. "Are you going to become a chorus conductor?" (I asked the student...) 7. "What film will get the first prize?" (Jack wondered...)

#### Упражнение 9

Переведите письменно.

1. Джон сказал, что хочет стать профессиональным музыкантом. 2. Мой друг поинтересовался, какую проблему мы обсуждаем. 3. На экзамене профессор спросил меня, читал ли я Джека Лондона в подлиннике. 4. Студенты сказали режиссеру, что они хотят поставить пьесу Ибсена. 5. Нам было интересно, что напишут критики об этом концерте. 6. Режиссер надеялся, что его фильм будет иметь успех. 7. Мне было интересно, чем он будет заниматься после окончания училища. 8. Учитель спросил, можем ли мы объяснить разницу между рисунком и наброском. 9. Художник поинтересовался, видели ли мы выставку его картин. 10. Мне было интересно, согласится ли актриса сниматься в нашем фильме.

#### Текст

#### HAMLET OF THE 20TH CENTURY (INTERVIEW WITH GRIGORY KOZINTZEV, 1972)

In 1972 a correspondent of "Films and Filming" took an interview from the well-known Soviet film director Grigory Kozintzev; author of the brilliant screen-version of Shakespeare's "Hamlet".

The correspondent asked the Soviet director what his attitude towards classical art was. The director replied that for every new generation classical art had a new sense and meaning. The correspondent wondered what made the role of Hamlet so attractive to all actors. Kozintzev explained that every actor could emphasize a new aspect of that versatile character; that is why different actors had given their own interpretations of Hamlet from a man of an unhappy fate to the expresser of "world's sorrow". The correspondent wanted to know whether Kozintzev had seen Laurence Olivier in that part and what he thought of contemporary treatments of Hamlet. Kozintzev

to reply отвечать  
generation поколение  
sense смысл  
meaning значение  
attractive привлекательный  
to emphasize усилить  
fate судьба  
sorrow печаль  
to admire восхищаться  
to point out указать  
in his opinion по его мнению  
hardly едва ли  
permissible допустимый  
cool холодный  
fighter борец  
to add добавить  
to appreciate оценить





Paul Scofield as Hamlet (1955)



Laurence Olivier as Hamlet (1948)



Innokenty Smoktunovskiy as Hamlet (1964)

answered that he had known many Hamlets. He said that he admired L. Olivier in that role, but like other people he had his own Hamlet in his heart. The director pointed out that the word "contemporary" did not mean any trick of style for him. He emphasized that he preferred the productions of Shakespeare in Elizabethan costumes. In his opinion it was hardly possible and permissible to show Shakespeare in modern dress. But he believed that the spirit of poetry and humanism should be modern and lifelike to the audiences today. The correspondent wanted to know what Kozintzev's opinion of Smoktunovsky's performance of the role was. The director replied that some critics had found his acting too cool and underplayed, others had called his Hamlet a thinker, a fighter, Hamlet of the 20th century. The director added that he personally believed that part was the highlight of the actor's career. Kozintzev felt sure that the audiences would appreciate this new contribution to Shakespeare's artistic interpretation.

#### Упражнение 10

а) Прочитайте вопросы в косвенной речи.

*The correspondent asked Kozintzev...*

1. "What is your attitude towards classical art in general?" 2. "What makes the role of Hamlet so attractive to all actors?" 3. "Have you seen Laurence Olivier in that part?" 4. "What do you think of contemporary treatments of Hamlet?" 5. "What is your opinion of Smoktunovsky's performance of the role?" 6. "What did the critics say about Smoktunovsky's acting?"

б) Расскажите, как режиссер ответил на эти вопросы, используя косвенную речь.



### Упражнение 11

Перескажите содержание интервью, употребив косвенную речь

## MY AMBITION IS TO PLAY HAMLET ON THE STAGE

*Correspondent:* What is your ambition?

*Actor:* To play Hamlet on the stage.

*C.:* Why do you want to play this role?

*A.:* I am fond of Shakespeare. I have even started studying English to be able to read this play in the original. I hope that soon I will be able to master it well enough.

*C.:* Have you seen Smoktunovsky as Hamlet?

*A.:* I have, and since that time I dream to play this role myself. Smoktunovsky's Hamlet is very specific and concrete, and it makes me think that there can be other Hamlets.

### Упражнение 12

Перескажите содержание интервью в прошедшем времени, используя косвенную речь.

## ШУТЛИВОЕ ИНТЕРВЬЮ

— Уважаемый маэстро, не будете ли вы так любезны поделиться вашими творческими планами?

— Я, естественно, готовлю новый фильм. Фильм, которого еще не было в мировой практике.

— Не расскажете ли вы о нем поподробнее?

— С удовольствием. Новый фильм будет сниматься по моему сценарию. Я же выступаю как режиссер. Так я смогу точно передать все свои замыслы. Ведь, помимо прочего, я буду оператором фильма и, естественно, получу операторский гонорар (fee).

— Кто же будет исполнять главные роли?

— Я. Наведу камеру, включу автомат и сам буду играть перед объективом.

— Все роли?

— Да. Тем самым я избежну (to avoid) нервотрепки (nervous stresses) с актерами и получу актерский гонорар. Я буду сниматься без грима, так как мое лицо годится для всех ролей.

— А как будет называться ваш фильм?

— «Все на одно лицо». Я уже написал сценарий.

— И о ком будет ваш фильм?

— Обо мне, естественно.

— Очень интересно! А монтаж?

— О, монтаж имеет огромное значение. Если я автор, режиссер и исполнитель, я не смогу никому доверить (trust) монтаж.

— А на какую аудиторию рассчитан (to design) фильм? Кто будет смотреть картину?

— Я.

— Как? Вы же и смотреть будете?

— Обязательно. На широкого зрителя сейчас едва ли можно надеяться (rely). Ему никак не угодишь.



# Б

## Словарь

to add [æd] добавлять  
to appear [ə'piə] появляться  
to appreciate [ə'pri:ʃieɪt] ценить  
to breathe [bri:ð] дышать  
to celebrate ['selibreɪt] праздновать  
to connect [kə'nekt] связывать  
to constitute ['kɒnstɪtju:t] составлять  
to expect [ɪks'pekt] ожидать  
to force [fɔ:s] заставлять  
to inspire [ɪn'spaɪə] вдохновлять  
to mark [mɑ:k] отмечать  
to point out ['pɔɪnt 'aʊt] указывать  
to realize ['riəlaɪz] понимать ясно  
to remind [rɪ'maɪnd] напоминать  
to wonder ['wʌndə] интересоваться

gesture ['dʒestʃə] жест  
harpsichord ['hɑ:psɪkɔ:d] клавесин  
opinion [ə'pɪnjən] мнение  
superiority [sju:'piəri'ɔ:riti] превосходство  
will [wɪl] воля

celebrated ['selibreɪtɪd] прославленный  
permissible [pə'mɪsɪbl] допустимый  
rare [reə] редкий  
royal ['rɔɪəl] королевский  
superior [sju:'piəriə] превосходный  
triumphant [traɪ'æmfənt] победоносный  
unconventional [ʌnkən'venʃənəl] чуждый условности

polyphonic [pɒlɪ'fɒnɪk]  
version ['vɜ:ʃən]  
virtuoso [vɜ:tʃu'ɔ:zəʊ]

to mark the anniversary отмечать годовщину  
to take (very much) to heart принимать к сердцу  
to win general acclaim завоевать всеобщее признание  
in his lifetime при жизни  
to manage to breathe a new life into суметь вдохнуть новую жизнь  
to hold one's breath затаить дыхание  
to recognize one's superiority признавать превосходство  
to constitute a whole epoch составить целую эпоху

## Интернациональные слова

acclaim [ə'kleɪm] шумное приветствие  
ambition [æm'bɪʃn] честолюбие, мечта  
breath [breθ] дыхание  
epic ['epɪk] эпос  
failure ['feɪljə] неудача  
fate [feɪt] судьба  
gift [gɪft] дар

acrobatics [ækro'bætɪks]  
choral ['kɔ:rəl]  
chorus ['kɔ:rəs]  
delegate ['delɪɡɪt]  
genre [ʒɑ:ŋr]  
imitate ['ɪmɪteɪt]  
oratorio [ɔ:rə'tɔ:riəʊ]  
patriot ['pætriət]

George Frederic Handel ['dʒɔ:dʒ 'fredrɪk 'hændəl]  
Johann Sebastian Bach [jəʊ 'hæn sɪ'bæstjən 'bɑ:k]  
Messiah [mɪ'saɪə] Мессия  
Esther ['estə] Эсфирь  
Louis Marchand [lui: 'mɑ:ʃɑ:ŋ]  
Луи Маршан  
Weimar ['vaɪmɑ:] Веймар

## Текст

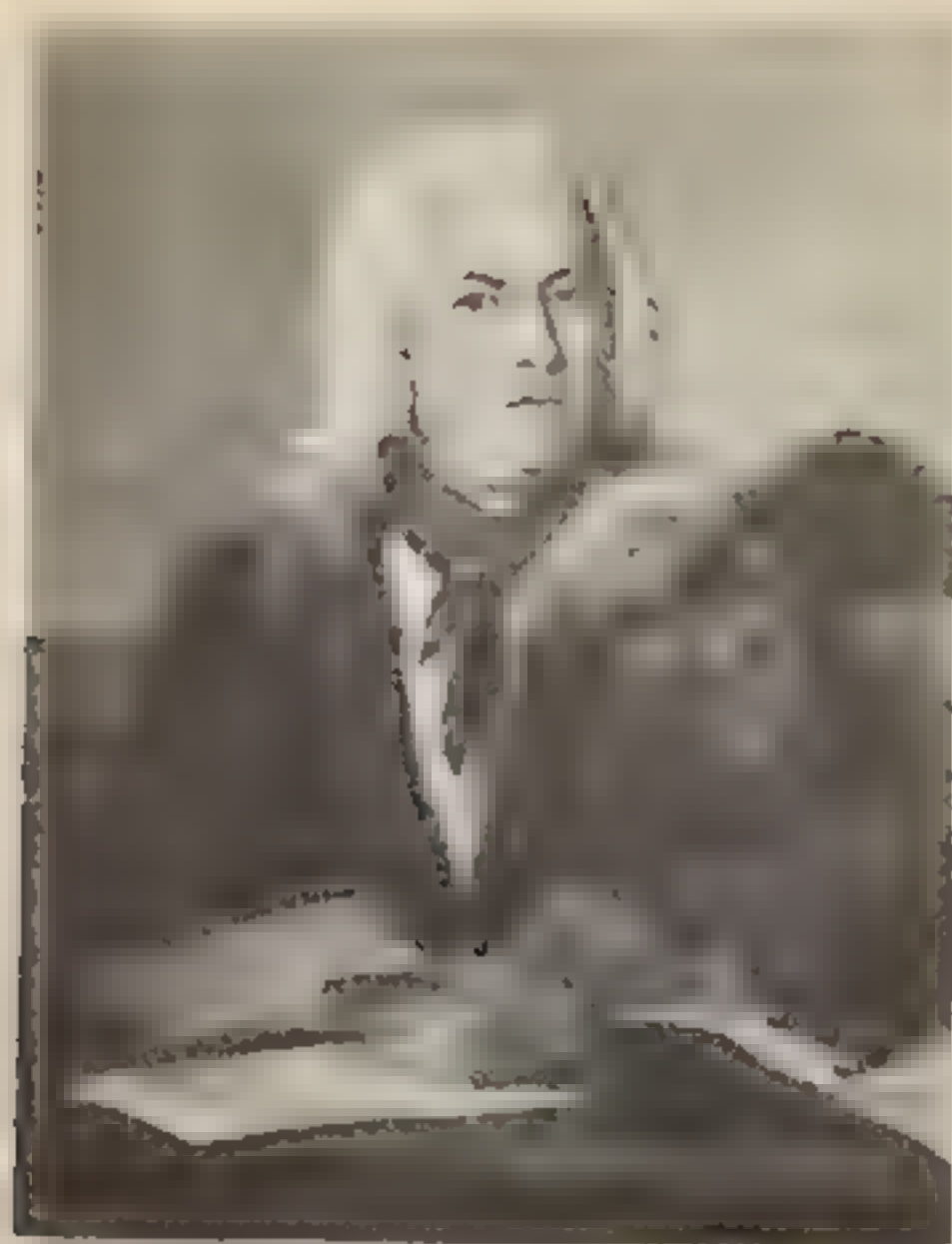
### THE GREAT TWO OF THE 18TH CENTURY (HANDEL AND BACH)



George Frederic Handel

In 1985 the whole world *marked the 300th anniversary* of birth of the great composers George Frederic Handel and Johann Sebastian Bach. During the *celebrations* music critics once more turned to the biographies of Handel and Bach and compared their music careers. The critics thought that such comparison was possible and *permissible* as Bach and Handel had been compatriots and contemporaries, and both had turned to the same music genres. Analysing their music careers, the critics *pointed out* how different their lives had been. Handel was born in Germany in 1685. He had a long and successful career of a composer first in Italy, then in Britain. He composed operas and oratorios making the chorus his main instrument. Handel's first oratorio in English "Esther" began the tradition of oratorio-singing in England. However Handel's *ambition* was to write operas. For 20 long years he kept on composing<sup>1</sup> and staging operas though none of them was





Johann Sebastian Bach

a success with the public. His creative principles were too *unconventional*. Handel took his failure very much to heart, but he hoped that future music-lovers would appreciate them. Only when Handel gave up<sup>1</sup> writing operas and devoted himself to oratorios, he finally won general acclaim. His contemporaries realized that Handel had found a perfectly new type of music epic. Music critics wrote that oratorical form, which combined the elements of a musical drama and choral singing, was Handel's greatest contribution to European music. In 1742 Handel composed his most inspired oratorio "Messiah" which was warmly received at the Covent Garden Theatre in London. It was a real triumph.

Johann Sebastian Bach was also born in 1685. But his life and music career were much less *triumphant*. Handel was already a *celebrated* composer when Bach was only a modest violinist in the Weimar orchestra. When Handel was applauded to in Italy and in England, Bach was an organist in a small German town. Handel used to live at the English Court, having the best *chorus*, orchestra and soloists, while Bach was a school teacher, teaching children to perform his music.

In his lifetime Bach was recognized mainly as a virtuoso organist, but his music was appreciated only after his death. Bach was a well-educated man of versatile interests. He had a *rare* gift for languages, he could speak a number of them and even taught Latin at school. He was fond of children and had a large family. He was very good at poetry as well. Although nobody had ever taught him to play either the *harpsichord* or the organ and he had had a teacher neither in harmony nor composition, Bach could play different instruments very well. It always took him a long time to compose a piece of music as he used to perfect it over and over again. His music is highly emotional and truly romantic.

Both Handel and Bach were brilliant improvisators and used to take part in musical competitions of virtuosos.

One legendary episode from Bach's artistic life can give us an idea of his rare virtuosity. In 1717 a famous French musician Louis Marchand (1669—1732) came to Dresden. He gave a great number of concerts at the Royal Court which brought him great success. One day Bach received an invitation to take part in a competition with the French musician at the Court. At the concert Marchand performed a perfectly original music piece which he had composed himself and he was much applauded to. When Bach took his seat at the harpsichord and started to play, everybody held their breath. The people wondered what Bach would play. Bach simply kept on playing the very piece which the French



composer had just performed. Bach managed to breathe a new life into the little piece and added new charm to it. His inspired improvisation won the hearts of the listeners.

Marchand had to recognize Bach's superiority. On the following day the two virtuosos were to meet again. However the night before the competition Marchand left Dresden secretly, altogether giving up hope to win. Bach was not an ambitious man and never liked to talk about his victory.

The music of Bach and Handel constituted a whole epoch in polyphonic style, the main representatives of which they both were.

#### Комментарии к тексту

1. **he kept on composing** — он продолжал сочинять  
Обратите внимание на употребление *-ing*-формы вместо инфинитива после предлога:

He gave up writing operas. Он бросил писать оперы.  
He was fond of studying languages. Он любил изучать языки.

2. **either ... or** ['aɪðə] — либо ... либо; или ... или  
**neither ... nor** ['naɪðə] — ни ... ни  
**both ... and** [bəʊθ] — и ... и; как ... так и  
Парные союзы употребляются для соединения однородных членов предложения.

They liked **both** the acting **and** the music. Им понравилось и исполнение, и музыка.

Союз **neither ... nor** является отрицательным союзом, поэтому второе отрицание при глаголе не употребляется:

The girl could **neither** read **nor** write. Девочка не умела ни читать, ни писать.

They will come **either** today **or** tomorrow. Они приедут либо сегодня, либо завтра.

В отрицательных предложениях союз **either ... or** переводится «ни ... ни»:

He couldn't play **either** the piano **or** the organ. Он не умел играть ни на пианино, ни на органе.

#### Упражнение 13

Образуйте при помощи суффиксов

а) существительные (*-ity, -ion*)

б) прилагательные (*-ful, -al, -ed*)

popular, perfect, active, celebrate, versatile, appreciate, superior, educate, mediocre

success, emotion, gift, tact, tradition, celebrate, skill, instrument, inspire, use, profession, educate, thank

#### Упражнение 14

Скажите, от каких слов образованы следующие слова, и назовите их значения.

imperfection, disagreement, misunderstanding, enrichment, immodesty, invaluable, unsuccessful, classification, enjoyment, unforgettable

#### Упражнение 15

Прочитайте из списка а) существительные, б) глаголы, в) прилагательные, г) наречия.

educate, generally, gifted, finality, readable, exemplify, deathly, ambition, realize, ambitious, celebrated, perfection, celebration, organize, permissible, finally, triumphant, appreciate, emphasize, inspired, virtuosity, rarely, plastic, unify, successful



**Упражнение 16**  
Переведите пред.

1 Artists *perfect* their pictures over and over again. Only then their paintings become *perfect* works of art.  
2 Bach was a man of versatile *interests*. His music still *interests* the people all over the world. 3. At music competitions between virtuosos of the past aristocratic music-lovers acted as *judges*. The jury that *judges* the films of the festival consists of celebrated film-makers.  
4. The young musicians *contest* in piano-playing. Their *contest* will be over by the end of the month.

**Упражнение 17**  
Дайте английские эквиваленты сочетаний интернациональных слов

жанр, пластическая фигура, стиль оратории, историческая эпоха, латинская грамматика, легендарная виртуозность, итальянский виртуоз, полифоническая музыка, музыкальная пьеса, романтическая оратория, абсолютная гармония, аплодировать солистам, классическая тема, концерт для хора и оркестра

**Упражнение 18**  
Дайте русские эквиваленты выделенных в тексте словосочетаний

**Упражнение 19**  
Найдите в тексте и прочтите английские эквиваленты следующих словосочетаний

такое сравнение было возможно и допустимо; отметить годовщину; указать различие; принимать близко к сердцу; завоевать всеобщее признание; вдохновенное исполнение; при жизни; совершенно оригинальное музыкальное произведение; хорошо образованный человек; разнообразные интересы; затаить дыхание; суметь вдохнуть новую жизнь в; завоевать сердца слушателей; признать превосходство; честолюбивый человек; составить целую эпоху

**Упражнение 20**  
Подберите слова, близкие по смыслу (синонимы).

treatment  
celebrated  
compatriot  
lifelike  
contest  
gift  
opinion  
realize  
reply  
sorrow

countryman  
competition  
talent  
interpretation  
true to life  
famous  
point of view  
understand  
answer  
sadness

**Упражнение 21**  
Подберите слова, противоположные по смыслу (антонимы).

failure  
death  
sorrow  
lose  
impossible  
difference

happiness  
success  
life  
possible  
likeness  
find

**Упражнение 22**  
Подберите подходящие существительные к прилагательным в левой колонке.

strong  
rare  
superior  
inspired  
gifted

gift  
style  
improvisation  
work of art  
will



celebrated  
lifelike  
ambitious  
perfect  
versatile  
contemporary  
possible  
inspired  
successful

treatment  
artist  
approach  
career  
composer  
violinist  
interests  
music  
music piece  
performance

#### Упражнение 23

*Переведите устно.*

a) to give up (doing something)

1. Гендель не хотел отказываться от сочинения опер. 2. Урусовский не перестал рисовать, даже когда стал известным кинооператором. 3. Молодой музыкант перестал выступать перед публикой и посвятил себя композиции. 4. После этой неудачи композитор перестал ставить оперы. 5. Актриса не перестала играть в театре, хотя кино принесло ей всеобщее признание.

b) to keep on (doing something)

1. Бах продолжал совершенствовать свои произведения. 2. Гендель продолжал сочинять оперы в течение 20 лет. 3. Всю жизнь Урусовский продолжал писать картины. 4. Писатель продолжал думать о предстоящей (coming) конференции. 5. Даже после того как он опубликовал свою книгу, поэт продолжал работать над ней.

#### Упражнение 24

*Объясните значения собирательных существительных.*

audience, chorus, orchestra, cast, theatre, company, bouquet, family, army, team, forest, nation, jury

#### Упражнение 25

*Переведите устно.*

1. Neither Bach's music nor his teaching methods were appreciated during his lifetime. 2. Bach as a composer was known neither to his compatriots nor to music-lovers abroad for a long time. 3. Neither Marchand nor any other his contemporary could compete with Bach in virtuosity. 4. Both success and general acclaim came to the composer too late. 5. Today most of Bach's successful contemporary musicians are forgotten both in Germany and in other countries. 6. This year's celebration of Handel's birthday will take place either at the Conservatoire or at the Central Concert Hall. 7. A musician must either devote all his life to music or give up his ambition. 8. If you keep on working at your picture much longer, you will either make it perfect or spoil it altogether.

#### Упражнение 26

*Переведите письменно.*

1. Мне не нравится ни абстрактная, ни сюрреалистическая живопись. 2. Превосходство этого исполнителя было признано и зрителями, и критикой. 3. Он должен бросить либо учебу, либо работу в театре. 4. Ни певцы, ни музыканты не знали результатов конкурса. 5. Мне не нравится ни сама пьеса, ни то,



как она поставлена. 6. У меня нет ни времени, ни желания смотреть этот фильм. 7. И оркестр, и дирижер проявили поистине редкую виртуозность. 8. Зрители оценили и красоту, и редкий дар актрисы.

#### Упражнение 27

Откройте скобки и перескажите

#### а) BACH'S SONS

Johann Sebastian Bach had a large family. He was fond of his children. All of them were very musical. It was Bach's (мечта) to make them professional musicians.

Four of his sons (посвятили себя) to music and are known in the history of music as (одаренные) composers. The most talented of them was Wilhelm Friedman Bach (1710-1784), the eldest and the best loved of his sons. He was a (многогранный и вдохновенный) musician of (поистине редкой) virtuosity. There was (внутреннее сходство) between his and his father's music styles. He was an ill-tempered and (честолюбивый) man but he had (ни) the will (ни) the industry of his father. His talent was not (оценен) by his (соотечественниками). (В конце концов он оставил) his career. He died in 1784 in Berlin, poor, (забытый) and lonely. Philip Emanuel Bach (1714-1788) as a musician belonged to the younger (поколению), to the new (эпохе). (Не имея) the talent of his elder brother he made a brilliant career at the Prussian (королевский двор). The other two sons of Sebastian Bach: Johann Christopher (1732-1795) and Johann Christian (1735-1782) have not made (ценный вклад) into the history of music. As we see the sons of Sebastian Bach were brilliant musicians. (Однако) even their (современники) had to (признать превосходство) of their (знаменитого) father saying: "Still there is only one Bach."

#### б) THE BRONTE SISTERS

(Существует) many legends about the three Brontë sisters, Charlotte, Emily and Anne. Their contemporaries (считали) that they (являются) most gifted English novelists. Charlotte's best known novels (были) "Jane Eyre" and "Villette". Anne also (написала) two novels but Emily's only novel "Wuthering Heights" (был) truly the most original of all their works. People (считали) that the sisters' lives (были) unusual, romantic and sad. Since early age the sisters' ambition (была) to become writers. But they (знали) that it (будет) difficult for them to achieve success, because women-authors (были) rare at that time. So the three sisters (выбрали) pen-names and (назвались) Currer, Ellis and Acton Bell. They (надеялись) that men's names (помогут) them to win recognition. Even the publishers (не знали) what their real names (были). Their novels immediately (завоевали) general

Упражнение 28  
Составьте...

Упражнение 29  
Прочитайте текст  
и выберите на...



acclaim. The public (интересовалась) who the unknown authors (были). The sisters (пришлось) reveal their names. Unfortunately they (не пользовались) their fame for a long time because all of them (умерли) young.

(From "Mozaika")

#### Упражнение 28

Перескажите по-английски.

#### КАРАТЫГИН (1802—1853) И ЩЕПКИН (1788—1863)

Каратыгин и Щепкин были современниками, поэтому сравнение их творчества возможно и допустимо. Творчество этих двух актеров было серьезно и вдохновенно. Оба обращались к трагедийным ролям и сумели вдохнуть в них новую жизнь; оба успешно выступали на русской сцене.

Каратыгин был ведущим актером придворного театра. Уже в 18 лет он играл на петербургской сцене. Его актерская манера была связана с традициями классицизма и была отмечена героическим стилем. Он пользовался аффектированными жестами и интонациями, напоминавшими пение. Каратыгин блестяще играл главные роли в трагедиях Озерова, Корнея и Расина, которые принесли ему всеобщее признание. Он умер в 1853 году на вершине своей славы.

Его соотечественник и современник Щепкин родился в семье крепостного (serf). У него не было ни гувернеров (tutors), ни профессоров. Он начал играть на любительской сцене в 12 лет, а получил свободу только в 33 года. В то время как Каратыгин был уже популярным актером и ему аплодировали в столице, Щепкин был скромным и неизвестным исполнителем на провинциальной сцене. В 1823 г. Щепкин стал актером московского Малого театра. Искусство Щепкина было демократично и прогрессивно. Современники оценили его талант и признали основателем реализма на русской сцене. Его лучшими ролями были Фамусов и Сальери. И Каратыгин, и Щепкин были одаренными и прославленными актерами, но они принадлежали к различным социальным кругам (social circles), и по (for) этой причине ни в их судьбе, ни в актерской манере не было внутреннего сходства.

#### Упражнение 29

Прочитайте текст Б еще раз и ответьте на вопросы.

1. Why was the comparison of Handel's and Bach's music careers considered possible and permissible?
2. What was Handel's contribution to world music?
3. Which of Handel's compositions brought him general acclaim?
4. How did Bach's music career differ from Handel's?
5. What musical education did Bach get?
6. How does the author illustrate Bach's rare virtuosity as a harpsichordist?
7. Why did Marchand leave Dresden secretly?
8. What is polyphonic style in music?



**Упражнение 30**

*Прокомментируйте утверждение*

1. Neither ambition nor inspiration alone bring success and general acclaim to an artist. 2. Few geniuses of the past received recognition of their contemporaries during their lifetime

**Упражнение 31**

*Темы для истинных сообщений и обсуждений*

Comparison of life stories of:

1. Handel and Bach; 2. Bach's sons; 3. the Brontë sisters; 4. Karatygin and Shtchepkin.

**Упражнение 32**

*Прочитайте текст и определите его тему*

**Упражнение 33**

*Ответьте на вопросы*

1. What was specific about Chaplin's comedy technique that was difficult to imitate?

2. How did Chaplin influence the work of his contemporary comedians?

**Текст**

**Упражнение 34**

*Напишите аннотацию текста по-русски.*

comedian автор комедии, актер-комик

to fade блекнуть

superior превосходный

rare редкий

beloved любимый

appreciated оцененный

skilled искусный

to turn down отвергать

offer предложение

in one year за один год

"The Gold Rush" «Золотая лихорадка»

to give up перестать

to keep on продолжать

sound age эпоха звукового кино

## FOUR GREAT COMEDIANS OF THE SILENT CINEMA

1. None of the great silent screen comedians is alive today. Chaplin died in 1977, Harold Lloyd died in 1971. Buster Keaton in 1966. Harry Langdon in 1944. Although their movies faded in the 30's, they left us an invaluable short and feature-length comedies of the 1920's. All of them were superior actors of rare gift. They were contemporaries and colleagues, but their fates were different.

2. The most beloved of the four, the most appreciated by critics, Charles Chaplin, was the first to win general acclaim. Chaplin was a master of pantomime — skilled in acrobatics and dancing, which he had learned in the London music hall. It is interesting to note that his type of comedy was born in the 16th century in the improvisational theatre created by Travelling players. But Chaplin managed to breathe a new life into the old theatre form.

3. His virtuoso improvisations quickly attracted the attention of American film-makers. At first he turned down all offers but in 1913 he finally joined Mack Sennet's film company. In one year, 1914, Chaplin appeared in a great number of short films. His success with the public was truly unique. This fact opened great opportunities for him to start his own business. He showed rare versatility in acting as the producer-director-script-writer-musician-leading actor of his own comedies. Cinema with its world-wide distribution (прокат) led to the development of the greatest comedian of the 20th century. Three great features — "The Kid", "The Gold Rush" and "The Circus" were created







by Chaplin in the golden age of silent screen comedy. However Chaplin didn't give up making silent films even after sound came to the cinema. So great was Chaplin's popularity in the 30s, that he was able to keep on producing his silent masterpieces in the sound age: "City Lights" (1931), "Modern Times" (1936)

4. Neither Harold Lloyd nor Buster Keaton had the influence on critics and the public that Chaplin had. But today we realize that these two comedians' contribution to the genre has been profound as well. Both comedians used story material of a young American trying to be successful as a man, in his love and in his business — familiar and popular American themes of the 1920's. Though they were both gifted and original actors it took them longer to receive recognition that could compete with Chaplin's fame. In general competing with Chaplin was a hard job. Most comedians of the time had to give up their ambition being unable to introduce so many gags and fun into one film. Later Harold Lloyd pointed out that Chaplin's films of those early days had forced them either to use the same technique of a string of gags or lose at the box-office. That's why there was inner likeness between Chaplin's comedies and those of his contemporaries. Chaplin's influence was dominating.

5. But Lloyd and Keaton could match Chaplin in his skill, they carried over this technique to their full-length movies of the 20's. By the early 1920's both Lloyd and Keaton were already well-known to the public and could start producing feature films, which meant that they were very successful at the box-office. All Keaton's movies include chase and fight sequences with a string of gags. Like Chaplin and Lloyd he was a master of developing an everyday situation that aroused many laughs. He was able to build a thrilling story together with a progressive development of laughter.

6. Few people remember Harry Langdon as one of the great comedians of the late 20's, but he did rival Chaplin, Lloyd and Keaton in popularity in the three years of 1925-1927 which marked the highlight of his career. The man-child portrait made him different from the other major comedians of his time.

7. The four great comedians — Chaplin, Lloyd, Keaton and Langdon, created a great comic tradition that was carried on into the sound age. Most of our contemporary comedians keep on perfecting the art that had been developed in the 20's. The works of Chaplin, Lloyd, Keaton and Langdon will live on. These great comedians have given us masterpieces that will never fade, and they will influence the film comedies yet to be born.

("American Cinema")

to realize понимать  
 profound глубокий  
 familiar обычный  
 to compete конкурировать  
 in general вообще  
 to introduce вводить  
 fun веселье  
 to force заставлять  
 a string of gags набор выду-  
 мок, отсебятины  
 to lose the box-office потерпеть  
 кассовый провал  
 to match состязаться  
 chase преследование  
 sequence эпизод  
 to arouse вызывать  
 laughter смех  
 to rival соперничать  
 different from отличный от





**Упражнение 35**

Прочитайте текст  
и назовите номера абзацев,  
в которых говорится:

**Упражнение 36**

Выделите в каждом абзаце  
предложение, выражающее  
основную мысль абзаца

**Упражнение 37**

Напишите реферат текста по-  
русски

**Упражнение 38**

Ответьте на вопросы и пере-  
скажите текст.

**Упражнение 39**

Расскажите о Чарли Чаплине  
и Максе Линдере.

1) о Чарли Чаплине; 2) о влиянии Чаплина на Китона и  
Ллойда; 3) о Лэнгдоне; 4) о значении творчества  
четырех великих комедийных актеров для современ-  
ного кино.

1. What comedians of the silent cinema does this text  
tell about? 2. When did they die? 3. Which of them was  
the most appreciated by critics? 4. How did Chaplin's  
acting career begin? 5. How did Chaplin show his  
versatility in film-making? 6. Why did Chaplin keep  
on making silent films in the epoch of sound cinema?  
7. What characters did Chaplin, Lloyd, Keaton and  
Langdon portray? 8. Why is there inner likeness be-  
tween Chaplin's comedies and those of his contempora-  
ries? 9. How does the comic tradition of the silent  
cinema influence contemporary comedians?



Charles Chaplin and Max Linder



## А. Грамматика

-ing-форма (функции существительного) . . . . .	281
Текст: Inspiration and Hard Labour . . . . .	288

## Б. Работа над лексикой и темой

Тема: A Concert or Recital	
Текст: Miss Anderson's Recitals in Salzburg . . . . .	290

## В. Чтение, реферирование

Текст: Svyatoslav Richter . . . . .	296
-------------------------------------	-----

## А

## -ing-форма (функции существительного)

Infinitive (инфинитив)	-ing-форма
to recite — декламировать to draw — рисовать	reciting drawing

-ing-форма имеет не только функции прилагательного (причастие I, урок 2), но и функции существительного \*: 1. подлежащего, 2. прямого дополнения, 3. именной части составного сказуемого, 4. предложного дополнения, 5. определения, 6. обстоятельства.

1. <b>Smoking</b> is not allowed in the institute. ( <i>подлежащее</i> )	Курение в институте не разрешается. ( <i>Курить в институте не разрешается.</i> )
2. I hate <b>telling</b> lies. ( <i>прямое дополнение</i> )	Ненавижу лгать.
3. My hobby is <b>swimming</b> . ( <i>именная часть составного сказуемого</i> )	Мое хобби — плавание.
4. I am in the habit of <b>going</b> to bed very late. ( <i>определение</i> )	У меня привычка поздно ложиться спать.
5. I insist on your <b>speaking</b> to him. ( <i>предложное дополнение</i> )	Я настаиваю (на том), чтобы вы поговорили с ним.
6. <b>After finishing</b> the institute I'll work at school. ( <i>обстоятельство</i> )	После окончания института я буду работать в школе.

\* -ing-форма в функции существительного иногда называется герундием.



-ing-форме в функциях существительного может предшествовать предлог.  
-ing-форма переводится на русский язык отлагательным существительным, глаголом или придаточным предложением.

### Упражнение 1

Переведите, определяя функции -ing-формы

- а) 1. Acting on the stage and acting in the cinema is different. 2. Reciting is taught at all theatrical schools. 3. Finding work for actors in some countries is not an easy thing. 4. Seeing a great master at work is always very interesting. 5. Teaching young musicians is a difficult and responsible work. 6. Drawing was his favourite subject when he was a student. 7. Film-making is a collective effort.
- б) 8. Britten began writing music when he was 5 years old. 9. When did you begin attending school? 10. We finished rehearsing late and couldn't ring you up. 11. Our final-year students have already begun working on their graduation projects. 12. Our teacher likes telling us about his meeting with Stanislavsky. 13. Picasso did not stop painting even when people came to see him.
- в) 14. Her job is selling computers. 15. He dreams of playing Pushkin on the screen. 16. My hobby is playing the guitar. 17. I like to go shopping.

### Упражнение 2

Найдите -ing-формы в функциях: а) определения, б) предложного дополнения, в) обстоятельства

1. Many actors dream of playing interesting parts of our contemporaries. 2. I'm tired of sitting here and having nothing to do. 3. Remarks about the weather are a safe way of opening communication with a stranger. 4. We sometimes use words that we've learnt from reading books, that's why we sometimes speak like books. 5. We've got to do a lot of things before going to Leningrad. 6. After waiting an hour, I finally had to go. 7. He finished his work before leaving at 3 o'clock. 8. I don't think you will have the opportunity of speaking with the director today. 9. Constable's technique of painting with clear colours found its place in the paintings of Monet and Pissaro. 10. The Soviet custom of giving midday performances surprises many foreigners. 11. They spoke of taking part in the concert. 12. Repin always insisted on beginning his day by doing some physical work.

### Упражнение 3

а) Прочтите и переведите, обращая внимание на предлог without перед -ing-формой (см. образец).

He left the room without saying good-bye.  
Он вышел из комнаты, не попрощавшись.

1. He worked day and night, almost without eating or sleeping. 2. Don't leave the shop without paying for the books. 3. Debussy set to music Maeterlinck's play without changing it. 4. The performance was not liked and the audience left without applauding. 5. Without waiting for the applause to die away, Svyatoslav Richter began playing Beethoven's Sonata. 6. No actor can learn his part without rehearsing it many times.



б) Измените предложения по образцу и переведите.

He read the text; he didn't make any stops.  
He read the text **without making** any stops.

1. You will not be able to learn this piece; you do not play it many times. 2. He left the room, he didn't say a word. 3. They listened to him attentively; they didn't interrupt him. 4. He worked very hard; he didn't have any rest. 5. They were rehearsing the scene; they didn't change anything in it.

#### Упражнение 4

Прочтите и переведите, обращая внимание на предлог *by* перед *-ing*-формой (см. образец).

Everybody can learn a poem **by repeating** it many times.  
Каждый может выучить стихотворение, *повторяя* его много раз.

1. You can learn a lot by reading modern English novels and plays. 2. Ivan Pyriev decided to crown his achievements by making films based on Dostoyevsky's novels. 3. Zara Dolukhanova makes her performance more impressive by singing Britten's songs in English. 4. The British Company closed their tour in the USSR by showing some scenes from "Hamlet" on TV. 5. Shostakovich emphasizes the images of the poems in his 14th Symphony by using only a string orchestra and some percussion instruments.

#### Упражнение 5

Измените предложения по образцу. Переведите.

He wrote an interesting article after he had studied a lot of material on the subject.

**After studying** a lot of material on the subject he wrote an interesting article.

1. Pyriev started to film "The Idiot" after he had directed light comedies and musicals. 2. He made the film "White Nights" after he had successfully made the film "The Idiot". 3. After S. Prokofiev had written the music for Eisenstein's film "Alexander Nevsky", he changed it into a full-length dramatic cantata. 4. After M. Anikushin had visited the places connected with Pushkin, he was able to convey Pushkin's character. 5. Before the director begins to shoot a film he and the art-director go location hunting. 6. After we had read the story we understood that it could be adapted for the screen.

#### Упражнение 6

Закончите предложения, употребляя *-ing*-форму. Переведите.

1. One learns to speak English by ... 2. I don't like ...  
3. After three hours of ... 4. She left yesterday without ...  
5. I am tired of ... 6. I am proud of ... 7. She is very good at ...  
8. He tried his hand at ... 9. He is thinking about ...  
10. He studied a lot of material before ... 11. The British company opened its tour by ...  
12. They passed the exam very well after ...  
13. They started to shoot the film before ... 14. I like his way of ...  
15. We finished the scene without ...



### Упражнение 7

Вставьте в текст пропущенные слова.

1. The weather is a subject it's quite safe to talk about when you want to reach agreement, you begin saying "A cold morning, isn't it?" 2. The director, the cameraman and the art director are to go location hunting ... starting to shoot a film. 3. He learned this piece well ... repeating it many times. 4. ... graduating from the Conservatoire he'll join the Leningrad Philharmonic Orchestra. 5. You can't learn your lines ... repeating them many times

Местоимение или существительное в притяжательном падеже и -ing-форма

Если перед -ing-формой стоит притяжательное местоимение или существительное в притяжательном или общем падеже, такое сочетание часто переводится на русский язык придаточным предложением, в котором притяжательное местоимение или существительное в притяжательном или общем падеже становится подлежащим, а -ing-форма — сказуемым:

We like **his speaking** English.

Нам нравится, *как он говорит* по-английски.

They liked **Tim's singing**.

Им понравилось, *как Тим пел*.

I didn't know about **the weather being** so awful here.

Я не знал, *что здесь бывает* такая ужасная *погода*.

### Упражнение 8

Переведите цитно

1. Your driving a car to Suzdal took longer than I expected. 2. They liked our singing folk songs. 3. I am against their receiving an invitation to our meeting. 4. Your smoking on every possible occasion will ruin your health. 5. He reads very good books on history. I admire his reading classical books at such an early age. 6. I admire your understanding painting so well. 7. I envy your son's homecoming. 8. The memories of my meeting you in Leningrad two years ago are still very vivid. 9. His being an experienced actor helped him to play this role.

### Упражнение 9

Ответьте на вопросы

1. What kind of books do you enjoy reading? 2. Are you proud of being a student of your institute? (Why?) 3. Do you have an opportunity of practising English outside your classes? 4. What kind of films do you enjoy seeing? 5. What do you dislike doing and why? 6. What do you like doing when you have free time? 7. Whose way of directing films do you like? 8. What were Urusevsky's principles of shooting films? 9. What is your friend's idea of using his knowledge of a foreign language?

### Упражнение 10

Прочитайте текст, выпишите сначала ing-форму в функциях существительного, затем в функциях прилагательного. Переведите и перескажите

Mozart usually devoted his mornings to teaching his pupils. Then he used to lunch with his family, or elsewhere — for there were many invitations — which might mean that it was early evening before there was any chance of sitting down at home to work at composition. "And I am often prevented (мешать, препятствовать) from doing so by a concert; if there isn't one, I work till nine o'clock."



It is well-known that Mozart, of all composers, had the rare ability of working at music in his mind, even to the smallest detail, and of remembering what he had composed. Those who have experienced it tell us that they associate such creation with physical activity, be it walking, or shaving, or working in the garden. It seems that the stories about Mozart's composing while playing billiards are true. What is untrue is that music always came easily to him. This needs stressing, because there are different myths (мифы) about Mozart's composing music. Probably the myths began with people, non-musicians, seeing the composer at work, when he was writing his music down.

In composing the music he seldom went to the instrument. He was in the habit of walking about the room, never knowing what was passing around him. After arranging music in his mind he took the inkstand and paper and said: "Now, my dear wife, let's hear what the people are talking about." And really Mozart was in the habit of writing music and taking part in the conversation with the people present in the room.

(From "Mozart" by Hugh Ottaway. Adapted)

Некоторые глаголы, после которых употребляется только *-ing*-форма (инфинитив не употребляется):

to avoid [ə'vɔɪd] — избегать

to enjoy — получать удовольствие (от)

to finish — заканчивать

to postpone [pəʊs(t)'pəʊn] — откладывать

to stop — прекращать

to suggest [sə'dʒest] — предлагать

#### Упражнение 11

Закончите предложения, употребляя *-ing*-форму.

1. Stop ... (to talk) nonsense.
2. Stop ... (to ask) silly questions.
3. Stop ... (to make) a terrible noise.
4. I always enjoy ... (to listen) to Mozart's music.
5. I enjoy ... (to read) Priestley's plays.
6. We can't enjoy ... (to see) bad films.
7. I see you avoid ... (to see) me.
8. Why do you avoid ... (to speak) about it?
9. You can't avoid ... (to discuss) this problem with him.
10. I'm afraid I'll never finish ... (to read) this book.
11. I think you should finish ... (to record) music today.
12. Who suggested our ... (to take part) in the concert?
13. I suggest ... (to postpone) the beginning of the conference for a day or two.

#### Упражнение 12

Переведите письменно.

1. Когда вы закончили снимать свой фильм?
2. Пожалуйста, перестаньте задавать глупые вопросы.
3. Почему вы избегаете встречаться со мной?
4. Я всегда получаю удовольствие от чтения классиков.
5. Кто предложил поехать летом на Север?
6. Мы не могли откладывать съемки фильма, поэтому выехали на натуру без художника.
7. Какие выставки вы любите посещать?
8. Вам следует бросить курить.



Некоторые выражения, после которых употребляется только *-ing*-форма:

can't (couldn't) help + <i>-ing</i> -форма	= не могу (не мог) не
Do you mind (my ...) + <i>-ing</i> -форма	= Вы не возражаете (не против), если (я)
I don't mind + <i>-ing</i> -форма	= я не возражаю (не против), если
to be worth [wə:θ] + <i>-ing</i> -форма	= стоит (того, чтобы)
It's no use [ju:s] + <i>-ing</i> -форма	= Нет смысла (пользы)

Упражнение 13  
Прочтите и переведите

1. It's no use discussing the film now; many of us haven't seen it. 2. It's no use visiting him today, as he is very busy with his film. 3. This film is really worth seeing and discussing. 4. This book may help you in your work, it is worth buying. 5. I can't help admiring S. Richter. Every time I listen to his playing I can't find words to express my feelings. 6. I can't help smiling when I see Vitsin and Nikulin on the screen. 7. Do you mind my opening the window? 8. Do you mind my saying a few words about this performance? 9. I don't mind your being a bit late.

Упражнение 14  
Выучите диалог и разыграйте его в лицах.

A.: I remember your mentioning that you are especially fond of Mozart. I myself can't help admiring this composer. I've just bought a record with his music. Do you mind our listening to it right now?  
B.: No, certainly, not. Anyway it's no use going on with my work as I'm really tired. I'm sure Mozart will inspire me. Let me see what record you've bought.  
A.: Oh, it's a beautiful one!  
B.: It was really worth buying.

Упражнение 15  
Переведите письменно.

1. Я не могу не похвалить вашу работу, она действительно хорошо написана. 2. Вы не возражаете, если мы чуть-чуть опоздаем к обеду? 3. Вы не против, если я приду со своим другом? 4. Нет смысла покупать эту пластинку. У нас есть это произведение в лучшем исполнении, а вот эту действительно стоит купить. 5. Я не против того, чтобы поехать летом на море. 6. Ваш доклад замечательный, но я не могу не сделать одного замечания.

Некоторые глаголы, после которых употребляется как *-ing*-форма, так и инфинитив:

to begin	to hate	to prefer
to continue	to like	to remember
to dislike	to love	to start

*-ing*-форма после этих глаголов употребляется чаще для выражения заявления общего характера, а инфинитив — для обозначения конкретных действий. Например:

I like going to the theatre maybe because when I was a student I liked to go to the Maly Theatre.



### Упражнение 16

Переведите, обращая внимание на употребление форм и инфинитива.

1. I like going to the cinema, but this time I prefer to stay at home. 2. I prefer not to see this film; I hate seeing bad films. 3. I love reading English poets, but I really couldn't continue to read this one. 4. I like swimming in the sea but I dislike swimming in the river. 5. I liked to swim in our river when I was small. 6. He always begins writing scripts easily but continues working only at some of them. 7. I loved to see films with Ranevskaya. 8. Do you remember making any telephone calls to Sochi? 9. Please remember to post these letters on your way to the station. 10. Did you remember to post my letters? 11. Well, are you still thinking of selling your T. V.-set? — Am I? I don't remember saying anything like that!

### Упражнение 17

Переведите письменно.

1. Мне нравится ходить на выставки. 2. Я любил ходить на эту выставку, пока она была открыта. 3. Он терпеть не может писать письма. 4. В детстве я очень не любила есть суп. 5. Я предпочитаю ходить в музей один, иногда ради одной картины, чтобы как следует рассмотреть ее. 6. Почему вы предпочли пойти на выставку один, без друзей? 7. Он только начинает сочинять музыку. 8. Он начал писать этот сценарий совсем недавно.

*-ing-форма после глаголов с предлогами*

to be astonished удивляться  
to be disappointed разочаровываться } at + *-ing-*  
to be surprised удивляться } форма

to succeed преуспеть,  
удаваться } in + *-ing-*форма  
to consist заключаться }

to look forward ждать с

нетерпением

to get used [ju:st] привыкнуть } to + *-ing-*форма  
to object [əb'dʒekt] возражать }

to give up бросать, отказываться от + *-ing-*форма

to go on } продолжать + *-ing-*форма  
to keep on }

to insist on настаивать на + *-ing-*форма

### Упражнение 18

Переведите устно.

1. I am looking forward to getting a letter from you. 2. I am surprised at your getting up so early in the morning. 3. We are glad about your writing letters to us so often. 4. He says he is going to give up smoking. 5. I got used to having much coffee when I was a student and now it's difficult for me to give up this habit. 6. He insists on my playing the role of Othello. 7. We were astonished at his appearing as Othello in the first act with white hands. 8. I'm sure your parents won't object to our visiting them during the summer holidays. 9. What song do you keep on repeating to yourself? 10. He went on reading aloud though nobody was listening to him. 11. They succeeded in finding the book I wanted; only one shop had it.



### Упражнение 19

1. I thank you for ... 2. I am sorry for ... 3. I'm tired of ... 4. I am getting used to ... 5. I am looking forward to ... 6. I am in the habit of ... 7. I'm glad about ... 8. I was surprised at ... 9. We object to ... 10. We insist on ... 11. I can't help ... 12. Do you mind ...? 13. This performance is worth ... 14. It's no use ... 15. Don't miss the opportunity of ... 16. I like the way of ... 17. I want to give up ... 18. I'm very much interested in ... 19. I am fond of ... 20. I enjoy ... 21. We suggest ...

### Упражнение 20

Переведите письменно

1. Музыканты начали играть, не дожидаясь прихода дирижера. 2. Николай Охлопков мечтал и часто говорил о создании массового театра. 3. По окончании консерватории молодая певица получила роль в опере «Снегурочка». 4. Во время работы над памятником Пушкину скульптор Аникушин много читал о Пушкине и его современниках. 5. Моцарт много времени уделял обучению своих учеников. 6. У Моцарта была привычка писать музыку и разговаривать с людьми, находящимися в комнате. 7. Мы настаивали на исполнении сонат Бетховена. 8. Вы не против моего исполнения сочинений Скрябина? 9. Нет смысла репетировать эту сцену сегодня, мой партнер не придет.

### Текст

sudden неожиданный  
to seek стремиться  
by throwing it onto наскоро  
проиграв  
thereafter с этого времени  
labour труд  
to write down записывать  
to cross out вычеркивать  
all over again заново  
to put down записать  
keyboard клавиатура  
to succeed удаваться  
to bring out выявлять  
power мощь  
to set beside ставить рядом с  
can't help admiring нельзя не  
восхищаться  
feeling ощущение

### INSPIRATION AND HARD LABOUR

Chopin's act of creating music was sudden, without concentrating specially on it, without seeking it. It came on his piano surprisingly perfect, or if it began to sing in his head during a walk he hurried home to let himself hear it by throwing it onto the instrument. But thereafter began the hardest labour at which nobody was ever present. Walking up and down, breaking pens, repeating or changing a measure a hundred times was usual for Chopin at work. Writing the music down and crossing it out a hundred times never stopped him from starting it all over again the next day. He used to spend six weeks on one page, only to come back to writing it just as he had put it down at first. After finishing his new piece he used to play it for his friends. While playing, this pale, uneasy musician was always himself, original in style and ideas. There was something strange in his harmonies but at the same time there was so much grace in them. The keyboard sounded like an organ when it answered to the impulse of a tender genius in his playing. The musician succeeded in giving new form to new musical thinking. Chopin's ability of bringing out the fullness of creative power was best described by E. Delacroix. This great painter gave up everything if he had an opportunity of listening to Chopin, whom he set beside Mozart.



Delacroix knew Chopin's music by heart. "He is the truest artist I have ever met with. He is of that small company you can't help admiring," the painter wrote. Chopin's harmony in music inspired his listeners to a deeper vision and feeling of life. It still goes on producing the same effect.

(From "Chopin" by A. Boucourechliev. Adapted)

#### Упражнение 21

Найдите в тексте -ing-формы в функции существительного, переведите предложения с ними.

#### Упражнение 22

Прочитайте текст и ответьте на вопросы.

1. What does the text say about Chopin's act of creating music? 2. What did Chopin do when the music came to him during a walk? 3. What was usual for Chopin at work? 4. What could he begin doing all over again the next day? 5. What was the result after working on one page for almost six months? 6. How does the text describe Chopin while playing his music? 7. Why did Delacroix give up everything if he had a chance of listening to Chopin's music? 8. Are you fond of listening to Chopin's works?

#### Упражнение 23

Используйте -ing-форму.

1. Chopin's act of creating music was sudden, without ... (concentrate) on it. 2. When it began singing in his head during a walk he hurried home to hear it by ... (play it). 3. Writing the music down and crossing it out a hundred times never stopped him from ... (start it all over again). 4. He used to spend six weeks on one page only to come back to ... (write) it in the first variant. 5. Chopin succeeded in ... (give) new form to new musical thinking. 6. Delacroix gave up everything if he had an opportunity of ... (listen to it). 7. Delacroix couldn't help ... (admire) Chopin's music.

#### Упражнение 24

Расскажите текст от лица Делакруа, употребляя выражения:

without concentrating, by playing it on the instrument, walking up and down the room was, never stopped him from, after finishing, in playing, succeeded in, give up, can't help admiring, go on

#### Упражнение 25

Переведите письменно.

### КОГДА ПИКАССО БЫЛО 90

Никто не видел Пикассо без дела (to do smth), даже когда ему было 90 лет. Обычно он начинал свой день с работы над набросками или рисования. Многим людям нравилось навещать его в мастерской. После небольших бесед с посетителями Пикассо возвращался к работе над картиной. Однажды он начал работать над большим полотном и проработал всю ночь. На следующий день друзья, войдя в мастерскую, увидели законченное произведение. Они не удивились, так как знали, что Пикассо в работе забывал поесть и отдохнуть. Пикассо продолжал работать до самой смерти.



## Словарь

to astonish [əs'tɒnɪʃ] удивлять, изумлять  
 to doubt [daʊt] сомневаться  
 to engage [ɪn'geɪdʒ] нанимать, давать ангажемент  
 to flatter ['flætə] льстить  
 to instruct [ɪn'strʌkt] учить, инструктировать  
 to testify (to) ['testɪfaɪ] свидетельствовать (о)

appreciation [əˌpriːʃi'eɪʃn] понимание, высокая оценка  
 doubt [daʊt] сомнение  
 encore [ɑŋ'kɔː] вызов на бис  
 instance ['ɪnstəns] случай  
 music м. ноты  
 recital [rɪ'saɪtl] сольный концерт  
 reverence ['revərəns] почтение, благоговение  
 score [skɔː] партитура  
 spiritual ['spɪrɪtʃuəl] негритянский псалом

calm [kɑːm] спокойный

decided [dɪ'saɪdɪd] решительный  
 entire [ɪn'taɪə] целый, весь  
 flattering ['flætərɪŋ] лестный, приятный  
 hearty ['hɑːti] сердечный  
 backstage ['bæksteɪdʒ] за кулисы  
 calmly ['kɑːmli] спокойно

as far as smb is concerned [kən'sænd] что касается кого-либо  
 at ease непринужденно  
 to do without обойтись без  
 no doubt (that) нет сомнения в том, что  
 to give an encore играть на бис, бисировать  
 to give a handshake пожать руку  
 to go through [θruː] тщательно разбирать  
 to make up составлять  
 not so ... as ... не столько .. сколько  
 to reach out one's hand протянуть руку

under the baton ['bætən] of ... под управлением (дирижера)

## Интернациональные слова

dragon ['dræɡən]  
 industrialisation [ɪnˌdʌstriəl'aɪzɪʃn]  
 mezzo-soprano ['medzəʊsə'prɑːnoʊ]  
 Negro ['nɪɡrəʊ]  
 phenomenon [fɪ'nɒmɪnən]  
 potentially [pəʊ'tenʃəli]  
 repertoire ['repətwaː]  
 rhapsody ['ræpsədi]  
 secret ['sɪkɪt]  
 solo ['səʊləʊ]  
 universality [ˌjuːnɪvə'sælɪti]

Brahms [brɑːms] Брамс  
 Salzburg ['sæltsbəːɡ] Зальцбург  
 Schubert ['ʃubət] Шуберт  
 Vienna [vi'eɪnə] Вена

## Текст

## MISS ANDERSON'S \* RECITALS IN SALZBURG

I have seldom seen an audience like the one that came to hear Miss Anderson's singing in the summer of 1935. It was made up of the most famous people in the art world who were then in Salzburg. Many conductors and singers were also present.

Miss Anderson gave a short programme, including some Schubert and Brahms songs and Negro spirituals. After giving some encores, she left the stage. Toscanini \*\* and Bruno Walter \*\*\* came backstage to thank Marion. I could repeat here many flattering words that were spoken about the art of Marion Anderson at the time. But I'll tell of only one instance which, I am sure, is the most important. Arturo Toscanini said: "What I heard today, one can hear only once in a hundred years." He didn't mean the voice alone but the whole art. In writing this, I know that the entire music world is in accord with what Toscanini said. As far as Marion Anderson is concerned she has never sung under the baton of this great maestro, but she sang under Bruno Walter's direction in Vienna, the alto solo part in Brahms' "Alt Rhapsody". She had been engaged for only one performance and had not studied this long and difficult part without the score. At the rehearsal she sang with the music in her hand.

\* Marion Anderson — a Negro singer famous for her wonderful mezzo-soprano.

\*\* Arturo Toscanini — world-famous Italian conductor (1867—1957).

\*\*\* Bruno Walter — an outstanding Austrian conductor.



After the orchestra left, Bruno Walter *went through* the composition at the piano with her. He even sang the part for Marion, *not so to instruct* her as to let her see that he could *do without* the score. As he said, "Good-bye, until tomorrow," he added "When one sings under my direction, one does not use a score." Marion smiled a little and left the hall without saying a word. After arriving at the hotel, she began at once rehearsing the part and in *a most decided voice* said to me: "I shall sing the part tomorrow without the score." We started to work on it late in the evening and continued early in the morning; and when the concert took place, Marion walked *calmly* in and stood *at ease* in her place in front of the orchestra without the score. Mr. Bruno looked *astonished* and pleased. And when Miss Anderson, without making any mistakes, finished the difficult Brahms' Rhapsody, he *reached out his hand* and *gave her a hearty handshake*. A word about the applause Miss Anderson receives. *No doubt* nothing makes an artist happier than receiving much applause from the audience. It *testifies to the appreciation* of the whole audience. But silence, in my opinion, can be the greatest applause of all. *No doubt* there are very few artists living who can create in a concert hall a feeling of *reverence* and silence. Marion Anderson has a few times received this unusual kind of applause. This kind of applause can be expected only of a highly cultural audience, of course.

(From "Marion Anderson" by Kosti Vehanen.  
Adapted)

#### Упражнение 26

Образуйте слова и назовите их значения.

-ment	astonish, engage, achieve, move
-ance (-ence)	perform, instant, important, expect, appear, differ
-ity	original, personal, responsible, pure, individual, universal
-ive	illustrate, instruct, appreciate, act, create
-ful	doubt, hate, meaning, play, rest, hope, power
-less	colour, doubt, action, rhythm, rest, hope, spirit
-ly	calm, decided, unexpected, entire, hearty

#### Упражнение 27

Скажите, от каких слов образованы следующие слова, и назовите их значения.

personality, composition, astonished, hearty, healthy, appreciation, theatrical, grammatical, artistically, uninterrupted, naturalistic, imaginative, achievement, harmonious, appearance, pleased, pleasure, testify, arrival, astonishment, doubtless, entirely, doubtful, expectant, recital, instructive, instructor, reverence



**Упражнение 28**

Переведите сочетания иностранных национальных слов

- а) the applause of the audience, cultural audience, spiritual phenomenon, debatable subject, a combination of spirit and talent, popularity with audiences, harmonious combination, character of expression
- б) негритянская музыка, сольный концерт, итальянский маэстро, интеллектуально и эмоционально, уникальный феномен, концертная программа, оригинальная импровизация

**Упражнение 29**

Определите, какой частью речи являются выделенные слова

1. There is no *doubt* that the concert will be a success. We don't *doubt* that this symphony was composed by an 18th century composer. 2. I'm sorry I took your pen by *mistake*. They are so much alike that it's easy to *mistake* one for the other. 3. Nobody could understand this *word*. Can you *word* your idea differently? 4. Let's have a *look* at this landscape. As a rule I always *look* at landscapes exhibited here

**Упражнение 30**

Найдите придаточные предложения и переведите

1. I have seldom seen an audience like the one that came to hear Miss Anderson's singing. 2. What I heard today, one can hear only once in a hundred years. 3. He even sang the part for Marion, not so to instruct her as to let her see that he could do without the score. 4. No doubt there are very few artists living who can create in a concert hall a feeling of reverence and silence

**Упражнение 31**

а) Переведите выделенные в тексте слова и выражения

б) Переведите.

я редко видел публику, как ту, что...; она состояла из; программа, включающая; после нескольких вызовов на бис; приходить за кулисы; лестные слова; один случай; весь музыкальный мир; быть согласным с; что касается Андерсон; исполнять под управлением; обходиться без; тщательно разбирать; необычайно решительный голос; спокойно войти; чувствовать себя непринужденно; быть пораженным; протянуть руку; сердечно пожать руку; свидетельствовать о; по моему мнению; несомненно; высокая оценка; благоговение

**Упражнение 32**

а) Прочитайте текст и ответьте на вопросы.

1. What kind of audience came to hear Miss Anderson in the summer of 1935 in Salzburg? 2. What did her programme include? 3. Who came backstage after the concert and why? 4. Who conducted the orchestra when Miss Anderson sang the alto solo part in Brahms' "Alt Rhapsody"? 5. Did she sing with or without the score at the rehearsal? 6. Why did Bruno Walter sing the part for Marion Anderson after the orchestra had left? What did he mean by saying "when one sings under my direction one doesn't use the score"? 7. How did Miss Anderson work at the part? How much time did it take her to learn it? 8. Do you think Miss Anderson was really calm when she was standing in front of the orchestra on the day of the concert?

б) Составьте сами 10 вопросов к тексту.



### Упражнение 33

Составьте предложения по образцам и переведите.

a) This performance is worth seeing.  
Этот спектакль стоит посмотреть.

a) Negro song to include into programme (recital, concert);  
(sonata, rhapsody) to go through  
solo part to engage  
composition at the rehearsal  
accompanist for the performance (recital, show)  
(set-designer, pianist, singer)

6) It's no use rehearsing this scene again without him  
Нет смысла репетировать снова эту сцену без него.

6) to give a concert (a recital, encore, a performance);  
to include some songs (a scene, some music, some sequences);  
to instruct the performers; to criticize the acting;  
to change the mis-en-scene; to engage some new actors;  
to go backstage; to go through the rhapsody; to go through the role again and again

### Упражнение 34

Закончите предложения по образцу.

You'll spoil the landscape by adding the figure of a woman.

1. You'll make your performance better ... (to rehearse, to go through the lines, to move faster, to follow the advice of). 2. You'll make your script more interesting ... (to include some songs, to add some dialogues, to develop the character). 3. Marion Anderson learned the score ... (to rehearse, to repeat, to go through). 4. Turner mastered the technique of rendering atmosphere ... (to observe nature closely, to watch the sky).

### Упражнение 35

Закончите предложения.

1. I am pleased to ... 2. No doubt ... 3. In my opinion ... 4. What I felt was ... 5. As far as my favourite music is concerned ... 6. I can't do without ... 7. As for the modern music, I agree with ... 8. Let me tell you about one instance when ... 9. I feel reverence for ... 10. Very few artists can ... 11. Silence at the end of the concert testifies to ...

### Упражнение 36

Переведите, обращая внимание на слово *one*.

a) 1. When one sang under B. Walter's baton, one did not use the score. 2. What Toscanini heard that night at the concert one could hear only once in a hundred years. 3. When one looks at the monument to Pushkin one is astonished how well the sculptor conveyed the character of the poet. 4. The moment S. Richter starts playing one feels he is a virtuoso. 5. Listening to the Leningrad Philharmonic Orchestra, one is impressed by their "ensemble playing".



6) 1. This recital was a short one. 2. In the 30's the cinema as a whole was not an art, yet it was going to become one. 3. S. Richter is an exciting pianist, a brilliant one in every sense of the word. 4. Today's young pianists, especially the Soviet ones, have virtuoso technique. 5. Favorsky's principles in theatre design were different from the ones accepted at that time.

**Упражнение 37**

*Вставьте few, a few, little, a little и переведите.*

1. There are very ... artists living who can create in a concert hall a feeling of reverence. 2. She smiled ... and left the hall without saying a word. 3. Miss Anderson included ... Negro spirituals into her programme. 4. ... words were said that evening because she spent all the time rehearsing the part. 5. After giving ... encores she went backstage. 6. Marion Anderson always ate very ... on the day of the concert. 7. Bruno Walter looked ... astonished seeing that Miss Anderson was singing without the score.

**Упражнение 38**

*Переведите слова и расскажите текст*

**YEVGENY NESTERENKO**

Leading soloists from the Bolshoi Theatre are often invited to perform title roles in the Vienna Opera. One of them is the basso Yevgeny Nesterenko.

The Viennese critics (высоко оценивая) the rare beauty of his voice, his vocal and dramatic way of singing, wrote that Nesterenko unquestionably followed the great traditions founded by Fyodor Chaliapin. One leading critic described him as the voice of the century. Another called him the best interpreter of the bass parts, while still others pointed to his remarkable gift of impersonation.

Nesterenko (прибыл) in Vienna in mid-January 1982, and after rehearsing with other singers he appeared in Mozart's "Magic Flute" and Verdi's "Don Carlos". He sang the (партию) of the magician Zoroaster in German and the (партию) of King Philip II in Italian.

"It is a great pleasure to sing with him in the same opera. Besides, there is always something you can learn from Yevgeny ...," said the Argentina tenor Luis Lima, who performed the part of young Don Carlos. Nesterenko (дал сольный концерт) at Vienna's Concert Hall at the end of January. The repertoire (включал) songs and vocal works by Glinka, Tchaikovsky and Moussorgsky. (Публика) greeted him with a (бурей аплодисментов), and he had (выступать) so many (на бис) that the concert really had three parts, instead of two.

(From "Novosty Press Agency, 1983.  
Year's book USSR". Adapted)



**Упражнение 39**

Расскажите текст "Miss Anderson's Recitals in Salzburg":

**Упражнение 40**

Прочитайте и перескажите текст.

1. in the person of Marion Anderson herself
2. in the person of Bruno Walter
3. in the person of Arturo Toscanini.

**MIKHAIL PLETNEV**

A few years have passed since the pianist Mikhail Pletnev, then a student at the Conservatoire, left his excited audience amid a storm of applause to win first prize at the VIth International Tchaikovsky Contest. That event was followed by a number of concerts in the Soviet Union and guest performances in Italy, FRG, USA, Austria, Britain, Sweden, Finland, Japan and in many socialist countries. Leading Western newspapers carried reviews under such headlines as "Supermusician" or "Musical Phenomenon from Russia". And at home tickets for his concerts are sold out within the first few hours of coming on sale.

There is probably no other concert musician who performs so often and renews his repertoire within such a short time as Pletnev does.

"I'm looking forward to playing all the concertos by Mozart," the pianist says.

Pletnev plays Beethoven, Liszt, Chopin, Tchaikovsky and Bach. His way of playing is far from being stereotyped. One should hear the tense silence of the public when he is playing to understand his ability of carrying away the listeners with his ideas.

Pletnev seeks perfection in everything he does. He had a dream of conducting Tchaikovsky's "Nutcracker" («Щелкунчик») — and it came true.

(From "Novosty Press Agency, 1983, Year's book, USSR". Adapted)

**Упражнение 41**

Ответьте на вопросы.

1. Do you often go to concerts?
2. What kind of concerts do you prefer and why (symphony, organ music, chamber music, folk music, vocal, ballet, recitals)?
3. What kind of concerts in your opinion are most instructive for an artist?
4. Have you ever been to a concert or a performance that you will remember all your life (the kind of concert Kostî Vehanen writes of)? Where and when was it?

**Упражнение 42**

Подготовьте сообщения по темам.

1. A concert or recital you have visited.

*The suggested outline:*

- 1) the programme of the concert;
- 2) the performers taking part in the concert;
- 3) the reaction of the audience;
- 4) your reaction;
- 5) your impression.

2. "What I heard one can hear once in a hundred years." (Or "What I saw one can see once in a hundred years.")

3. A rehearsal you have visited.



### Упражнение 43

Просмотрите текст и ответьте на вопросы

1. What is the reason for Richter's popularity with different audiences?

2. What is Richter's approach to different composers and their musical works?

### Текст

### SVYATOSLAV RICHTER

by Heinrich Neuhaus

too many слишком много  
to measure измерять  
exactly точно  
differences различия  
phenomena явления  
because of из-за  
"tastes differ" о вкусах не спорят  
splendid великолепный  
purity чистота  
phenomenon явление  
striking поразительный  
quality качество  
commonly обычно  
finally наконец  
resurrected воскресший  
there are (зд.) существуют  
to display показывать  
to mean иметь в виду  
to fill наполнять  
to devour пожирать  
following после  
different другой  
to be at one's best быть на высоте  
to convey передавать  
achievement достижение

1. Our country is rich in excellent pianists. There are too many to name and all of them are different. "Who's best?" — Bach, Mozart, Beethoven or Brahms? Pushkin, Dante, Goethe, Shakespeare? Raphael, El Greco or Titian? As for me, I don't know. How can we measure exactly the differences between phenomena in the spiritual world? For art is understood not only intellectually but is also felt emotionally. The emotional approach to art is not a debatable subject because of the famous maxim that "tastes differ".

2. My taste tells me: "I know and like, appreciate and respect a number of splendid modern pianists, but my first choice goes to Svyatoslav Richter. A combination of a powerful spirit with depth, purity of soul and admirable skill, is indeed a unique phenomenon. His popularity with different audiences and their admiration for him are well known to all. This is explained in the first place, by his creative power, by the striking, harmonious combination of those qualities which are commonly known as "intellect", "soul" and "heart" — and finally by his gigantic virtuoso talent. Whether he is playing Bach or Shostakovich, Beethoven or Scriabin, Schubert or Debussy,





the listener hears the living, resurrected composer.  
3. Only a pianist who is the composer's brother, comrade and friend can play like that. I can't help repeating here what I have said in my article "Composer-Performer" about Sergei Prokofiev: "There are wonderful performers who do not display their creativity, although potentially they could be outstanding composers." I must say that when I was writing this I meant Richter in the first place. And this is the secret of his talent. His own musical world is like the world of the great musicians he plays. I know his childhood and boyhood compositions and I have heard his wonderful improvisations.

4. Richter is not just a musician, he is also a most gifted artist who has drawn and painted a lot, without having any professional education. It is true that he is as much a man of seeing as he is of hearing and this is a rather rare combination. For him all music is filled with images which are quite original sometimes. I recall that once he said that the third part of Prokofiev's Second Concerto reminded him of "the dragon devouring children" (!) and that the first part of Prokofiev's Sixth Sonata represented "Industrialization".

5. Not long ago, I listened to Schumann's novelettes following Haydn's Sonata in C minor at the House of Scientists. After playing Haydn Richter began to play Schumann and everything changed — it was a different piano, a different sound, a different rhythm, a different character of expression, and the change was so easy to understand: that was Haydn and this was Schumann, and Richter was at his best conveying not just the features of each composer but the features of their epoch as well. This is the "universality" which, I think, is the pianist's highest achievement. And this "universality" makes Richter so unique for me.

(From "Soviet Musicians". Adapted)

#### Упражнение 44

Прочитайте внимательно текст и озаглавьте каждый абзац.

#### Упражнение 45

Ответьте на вопросы.

1. Why is it difficult to name the best pianist? 2. Why does the author's first choice go to Svyatoslav Richter? 3. What is the secret of Richter's talent according to Neuhaus? 4. Why does Neuhaus say that Richter is as much a man of hearing as he is of seeing? 5. What helps Richter to convey the spirit of the composer and his epoch?

#### Упражнение 46

Напишите аннотацию и реферат. Перескажите текст.

#### Упражнение 47

Темы для обсуждения.

1. Great singers. 2. Great pianists. 3. Great conductors.



## А. Грамматика

1. Перфектные времена продолженного вида (The Perfect Continuous Tenses) . . . . . 298  
 2. Видо-временные формы активного залога (повторение) . . . . . 301  
 Текст: Multinational Soviet Cinema . . . . . 302

## Б. Работа над лексикой и темой

- Тема: Multinational Soviet Art  
 Текст: Sergei Prokofiev (1891—1953) . . . . . 305

## В. Чтение и реферирование

- Текст: Literature in 78 Languages . . . . . 312

## А

## 1. Перфектные времена продолженного вида (The Perfect Continuous Tenses)

Настоящее (Present Perfect Continuous)	I have been working.	Have I been working?	I have not been working.
Прошедшее (Past Perfect Continuous)	I had been working.	Had I been working?	I had not been working.
Будущее (Future Perfect Continuous)	I shall have been working.	Shall I have been working?	I shall not have been working.

Перфектные времена продолженного вида образуются при помощи глагола **to be** в соответствующем перфектном времени и **-ing**-формы смыслового глагола:

**to have been + -ing-форма = to have been writing**

Перфектные времена продолженного вида показывают, что действие длится в течение указанного времени вплоть до момента речи или определенного момента в прошлом или будущем, иногда включая этот момент. Длительность действия выражается обстоятельством времени с предлогами **for** или **since** или придаточным предложением с союзом **since**. Например:

I have been waiting for you for half an hour. Я жду вас уже полчаса.

He had been working for two hours by the time I came. Он работал уже два часа, когда я пришел.



I'll have been teaching for twenty years this summer.

I have been ('ve been) painting since 9 o'clock.

I've been teaching since I graduated from the institute.

Этим летом исполнится 20 лет, как я преподаю.

Я пишу картину с 9 часов.

Я преподаю с тех пор, как закончил институт.

Запомните обстоятельства времени, которые используются в предложениях с Perfect Continuous:

for an hour — в течение часа  
for 15 years — в течение 15 лет  
for ages — целую вечность  
for years — в течение многих лет  
since this morning — с утра  
since 1980 — с 1980 года  
ever since — с тех пор

Глаголы физического и умственного восприятия to see, to hear, to know, to understand, а также глаголы to be, to like и некоторые другие не имеют форм Perfect Continuous. Вместо форм Perfect Continuous употребляются перфектные формы:

I have known him since 1975.

Я знаю его с 1975 года.

I have never seen him since.

Я не видел его с тех пор.

I haven't seen him since.

Будущее время группы Perfect Continuous употребляется редко, в основном в книжно-письменной речи.

Времена группы Perfect Continuous употребляются только в активном залоге.

### Упражнение 1

Переведите устно.

1. How long have you been rehearsing this play? — We have been rehearsing it for a month. 2. Since when has he been working at this studio? — He has been working here since 1975. 3. He had been studying English for only two years before he was able to translate films. 4. I had been looking for my glasses the whole morning before I finally found them. 5. How long has it been raining? — It seems to me it has been raining for ages.

### Упражнение 2

Составьте и переведите предложения, употребляя слова из разных колонок.

He	}	has been	working ...	for	a long time
She			waiting ...		half an hour
I	}	have been	painting ...	since	5 o'clock
We			talking ...		this morn-
You			playing ...		ing
They					Peter came here

### Упражнение 3

Ответьте на вопросы по образцам.

How long have you been living in this house? (since 1980) — I have been living in this house since 1980.

- a) 1. How long have you been studying English? (since childhood) 2. How long has he been trying to get a job? (for two months) 3. How long have they been



discussing this problem? (for three hours) 4. How long has John been watching television? (for two hours) 5. How long has the musician been practising this étude? (since this morning)

How long had you been waiting for us before you left?  
(for an hour) — I **had been waiting** for you for an hour before I left.

- 6) 1. How long had he been living in Leningrad before the war began? (for 3 years) 2. How long had George been studying Italian before he went to Italy? (for 5 years) 3. How long had you been listening to the English song before you could understand the lyrics? (for an hour) 4. How long had Mike been learning to sing before he took part in the competition? (for two years) 5. How long had the writer been working on the novel before he sent it to the publisher? (for a long time)

#### Упражнение 4

Составьте вопросы с указанными вопросительными словами.

1. We have been discussing this question for three hours. (How long?) 2. Mary has been studying art for 5 years. (For how many years?) 3. The new film had been running for a month before we were able to get tickets to see it. (How long?) 4. Peter has been working at the Art Theatre since his graduation. (Since when?)

#### Упражнение 5

Составьте предложения по образцам.

How long }  
Since when } have they been reading the novel?

- a) to translate an article, to study French, to rehearse a play, to use a professional camera, to compose music, to learn the lines, to discuss a problem, to rain, to snow

It seems to me that she **has been studying** English for ages.

- 6) to wait for a letter, to work at a film studio, to build a new theatre, to wear a dress, to look through the newspapers, to perform this role, to rain, to snow

#### Упражнение 6

Переведите, употребляя perfectные времена продолженного вида.

1. Сколько времени ты работаешь над сценарием? Я работаю над ним целый месяц. 2. С какого времени он работает в детском театре? — Он работает там с 1978 года. 3. Чем вы занимались с тех пор, как кончили школу? 4. Сколько времени вы ждете автобус? — Я жду его уже 20 минут. 5. Этот фильм уже идет (to run) целый месяц, но билеты на него все еще трудно достать. 6. Дождь идет с самого утра. Все это время съемочная группа ждет солнца, и оператор не снял еще ни одного кадра. 7. Режиссер и драматург несколько недель обсуждали пьесу, прежде чем начали репетиции.



## 2. Видо-временные формы активного залога (повторение)

Простые (Indefinite)	Продолженные (Continuous)
<p>I work.</p> <p>I worked.</p> <p>I shall (will, -'ll) work.</p>	<p>I am working.</p> <p>I was working.</p> <p>I shall (will, -'ll) be working.</p>
Перфектные (Perfect)	Перфектно-длительные (Perfect Continuous)
<p>I have worked.</p> <p>I had worked.</p> <p>I shall (will, -'ll) have worked.</p>	<p>I have been working.</p> <p>I had been working.</p> <p>I shall (will, -'ll) have been working.</p>

Разница между *writes* и *is writing* или *has snowed* и *has been snowing* заключается в том, что при употреблении форм длительного вида подчеркивается, что действие длится в указанный момент. Формы недлительного вида лишь констатируют факт совершения действия (*writes*) или его завершенности к моменту речи (*has snowed*). Сравните примеры и обратите внимание на перевод:

### Общий вид

I **read** a lot of books on art.  
Я читаю много книг по искусству.

Here is the book I **have just read**.  
Вот книга, которую я только что прочел.

It often **snowed** in February.  
В феврале часто шел снег.

It **had snowed** heavily the day before, but we managed to get to the station in time.  
Густой снег шел еще накануне, но нам удалось добраться до станции вовремя.

### Длительный вид

Here is the book I'm **reading** now.  
Вот книга, которую я сейчас читаю.

I **have been reading** it since Friday.  
Я читаю ее с пятницы.

It **was snowing** when we left the house.  
Когда мы вышли из дому, шел снег.

It **had been snowing** for two hours or so before we left the house.  
Около двух часов шел снег, когда мы вышли из дому.

### Упражнение 7

Ответьте на вопросы.



Mikhail Nesterov. Portrait of the sculptress V. Mukhina

- a) 1. What is the sculptor doing? 2. Since when has she been working? 3. How long has she been working? 4. What has she done? 5. How long had she been working before she finished her work?
- б) 6. When and where did Vera Mukhina live and work? 7. Have you seen any of her sculptures? 8. What is her most famous sculpture? 9. Where can you see it? 10. Do you like it? (Why?) 11. How long had she been working at it before it was exhibited? 12. Where was it first exhibited? 13. Have you read any new publications about the sculptress and the sculpture in the press? Tell the class about them.



### Упражнение 8

а) Задайте вопросы и ответьте на них (работа в парах)

1. What are you doing? — I am learning a monologue.
2. When did you begin to learn it? — ...
3. How long have you been learning it? — ...
4. How much have you learnt already? — ...
5. Were you learning it when I rang you up? — ...
6. How long had you been learning it before I rang you up? — ...
7. Did you say you had learned the whole monologue? — ...
8. Will you still be learning it an hour from now? — ...
9. By what time will you have learnt it? — ...
10. Do you often learn such long monologues? — ...

б) Составьте аналогичные вопросы, употребив в них выражения.

to translate an article; to rehearse a scene; to look through the press; to wash the brushes; to copy the script; to paint a sketch

### Упражнение 9

Используйте требуемую форму глагола в скобках

1. That young singer (to receive) a good training. He (to sing) for an hour and never (to stop) for a moment to rest. 2. The travellers (to walk) through the forest for several hours when they (to discover) that they (to lose) their way. 3. I (not to see) Mary since November. What she (to do) all this time? — In December she (to go) to Kiev and (to take) part in the shooting of a new film. — What she (to do) at the moment? — She (to prepare) for her final exam at the institute.

### Упражнение 10

Переведите письменно.

1. Что вы здесь делаете? — Я жду автобуса. — Вы давно его ждете? — Да, я здесь уже 15 минут, и ни один автобус еще не появился. 2. Что делает Петр? — Он просматривает газеты и журналы. — Сколько времени он этим занимается? — Мне кажется, что он занимается этим с 9 часов. Он уже прочитал все объявления и сейчас просматривает статьи. 3. Ты давно носишь эти ботинки? — Нет, я ношу их только два месяца, я купил их в сентябре. 4. Какая сегодня погода? — Сегодня холодно, идет дождь. Он идет с самого утра. Вчера тоже шел дождь до четырех часов. Но к четырем часам он прекратился.

### Текст

#### MULTINATIONAL SOVIET CINEMA

For many years people abroad had been thinking of Soviet Cinema as of Russian Cinema with its own specific features, spiritual depth and undertones. But in the 70's the public in the West discovered that Soviet Cinema was multinational. Films made by the national studios of the USSR started winning international prizes. About that time a new term appeared in the world cinema "the Kirghiz phenomenon". The Kirghiz studio which had been producing films only since the mid-fifties won worldwide acclaim. One can



depth глубина  
 undertone оттенок  
 to discover открывать  
 term термин  
 phenomenon явление  
 won завоевала  
 "The White Steamer" «Белый пароход»  
 "The Early Cranes" «Летят журавли»  
 "A Nest in the Wind" «Гнездо на ветру»  
 "Repentance" «Покаяние»  
 besides помимо  
 in most of в большинстве  
 to develop развивать  
 achievement достижение  
 pronounced ярко выраженный  
 awareness сознание  
 to exchange обменивать  
 to allow позволять

name such outstanding personalities of today's Kirghiz cinema as Tolomush Okeev and Bolot Shamshiev who have become famous for their adaptations of Chinghiz Aitmatov's books "The Red Apple" (1975), "The White Steamer" (1976) and "The Early Cranes" (1980).

At the International film festival in San Remo (Italy) in 1980 the Uzbek film "Triptych" got the Grand Prix.

The Georgian film "Pastoral" (1976) enjoyed great success in West Berlin and Paris in 1983. The French newspapers called its director Otar Ioseliani a "Georgian Renoir".

Olav Neuland of Estonia made a promising debut with his film "A Nest in the Wind" (1979) which received special notices at several international film festivals.

The 40th Cannes Festival of 1987 saw a real triumph of Georgian cinema with "Repentance" by Abuladze and "Robinsonade" by Dzhordzhadze.

Besides the big studios in Moscow and Leningrad there are film studios in most of the Union republics. Since their birth each of them has been developing its own style and has been looking for its own ways of expression. In the recent years the national studios have been making important contribution to Soviet cinema as a whole. Every year the Soviet Union's 39 film studios release 150 feature films, 100 TV films and about 1,400 shorts. About half of the annual film production comes from non-Russian republics.

In order to review the best achievements of Soviet cinema the All-Union film festivals are held regularly. These festivals have been functioning since 1964. Each year they take place in one of the capitals or big cities of the Soviet national republics. They have already been held in Kiev, Minsk, Alma-Ata, Baku, Kishinev, Frunze, Erevan, Ashkhabad, Dushanbe, Vilnius, Tallinn, Leningrad and Tbilisi. The 20th All-Union film festival of 1987 in Tbilisi had a pronounced social tendency, which reflected the activization of social awareness in the USSR. One can mention such critical and topical films as "Repentance" (Georgia), "Is it Easy to be Young?" (Lithuania), "Boomerang" (Uzbekistan) and "Tchernobyl" (Ukraine).

The studios of the USSR are not isolated from one another. In the recent decades they have been making new co-productions, exchanging film-makers and looking for other forms of co-operation. Although the republican films reflect the culture and specific national features, they follow the same aesthetic and ideological principles which allow us to call them Soviet films.



### Упражнение 11

Ответьте на вопросы и перескажите текст

1. When did the public abroad discover the fact that Soviet cinema was multinational? 2. What does the term "Kirghiz phenomenon" mean? 3. What new achievements of the national studios of today can you name? What international awards did their films get? 4. What is the purpose of the All-Union film festivals? 5. How often are they held and where? 6. How long have these festivals been functioning? 7. What was the pronounced tendency of the recent All-Union film festival? 8. How have the republican studios been developing in recent years? 9. What forms of co-operation with the other Soviet studios do you find? 10. What can you say about film production in your native republic? 11. How long has your national film studio been producing films? 12. What common features bring together the films of different Soviet republics?

### Упражнение 12

Перескажите по-английски.

Молодой актер пришел на киностудию к режиссеру, который подбирал исполнителей для своего нового фильма. Режиссер спросил актера, сколько времени он играет на сцене. Актер ответил, что он играет на сцене уже пять лет, однако добавил, что главные роли играет всего последние два года. Режиссер поинтересовался, снимался ли актер когда-нибудь в кино. Актер ответил отрицательно. Режиссер спросил его, почему он не позвонил ему, он ждал его звонка с начала месяца. Актер объяснил, что все это время он думал над его предложением. Он сказал, что ему не очень нравится роль, которую ему предложил режиссер. Он давно мечтал сыграть роль современника в кино, однако не был уверен, что сумеет сыграть роль в историческом фильме. Все же он сказал, что попробует. Режиссер дал актеру копию сценария и сказал, что съемки начнутся через месяц.

### Словарь

citizen ['sitɪzn] гражданин  
clarity ['klærɪti] ясность  
content ['kɒntənt] содержание  
desire [dɪ'zaɪə] (сильное) желание  
heritage ['herɪtɪdʒ] наследие  
homeland ['həʊmlænd] родина  
imagery ['ɪmɪdʒəri] образность  
loss [lɒs] потеря, утрата  
purpose ['pʊrəs] цель  
quality ['kwɒləti] качество  
roots [ru:tɪz] корни  
soul [saʊl] душа  
source [sɔ:s] источник  
tour [tuə] эд. гастроль

bitter ['bɪtə] горький  
changeable ['tʃeɪndʒəbl] изменчивый  
complete [kəm'plɪt] полный, законченный  
definite ['defɪnɪt] определенный  
final ['faɪnəl] конечный, заключительный  
homesick ['həʊmsɪk] тоскующий по родине  
indirect [ɪndɪ'rekt] косвенный  
inevitable [ɪn'evɪtəbl] неизбежный

invaluable [ɪn'væljuəbl] бесценный  
loyal ['lɔɪəl] верный  
mature [mə'tjuə] зрелый  
mutual ['mjʊtʃuəl] взаимный, общий  
native ['neɪtɪv] родной  
pure [pjʊə] чистый  
splendid ['splendɪd] превосходный

to capture ['kæptʃə] уловить  
to devote [dɪ'vəʊt] посвящать  
to enrich [ɪn'rɪtʃ] обогащать



to lack [læk] не хватать, не-  
доставать, не иметь  
to miss [mis] зд. тосковать,  
скучать по  
to strive for [straɪv] стремиться  
к  
to trace [treɪs] проследить

### Интернациональные слова

aspect ['æspekt]  
cantata [kən'tatə]  
criterion [kraɪ'tɪərɪən]  
debut ['deɪbʊ]

degrading [dɪ'ɡreɪdɪŋ]  
folklore ['fɒklɔː]  
nostalgia [nɒs'tælʒɪə]  
privilege ['prɪvɪlɪdʒ]  
process ['prəʊses]

### Текст

#### SERGEI PROKOFIEV (1891-1953)

Prokofiev composed his first piece of music when he was five. He entered the St. Petersburg Conservatoire at the age of 13, appearing at the entrance examination with manuscripts of four operas, a symphony and a number of piano pieces.

At the age of 19, making his first public appearance, he showed a *definite* taste of his own and a vivid personal style.

After the October Revolution Prokofiev emigrated to America. However he soon realized that it had been a *bitter* mistake. The *splendid* American orchestras were indifferent to his music. He decided to try Paris. He was luckier in Paris where his ballet "The Buffoon" was produced. He stayed in Paris making *tours* to the musical centres of Europe and the US. But living abroad Prokofiev remained Russian, a *citizen* of his country. Acclaimed as a virtuoso pianist and an outstanding composer, a *mature* artist at the height of his fame Prokofiev still felt unhappy, *homesick* and lonely, living far from his *native* land. He *missed* Russia and kept thinking about going back. He believed that a composer who had lost his *roots* and musical traditions of his nation would *inevitably* lose the *desire* to compose and to create. It was only his motherland that <sup>1</sup> could give him spiritual strength and be a *pure source* of inspiration.

Between 1927 and 1932 Prokofiev took several trips to the Soviet Union. His concerts in Moscow and Leningrad aroused great interest among the music-lovers. People listened to his music in complete silence. During these concerts Prokofiev felt that he was listened to by his compatriots.

Ever since his first visit to the USSR in 1927, Prokofiev had been looking forward <sup>2</sup> to returning to Russia. He wrote: "I have to live in the atmosphere of my *homeland*. I have to see Russian winter and its *changeable* spring. I have to hear the Russian language and talk to people who are my people, so that they give me back something I *lack* here - their songs, my songs. Here I risk dying of academism. Yes, I am going back!"

In 1932 after his return to the Soviet Union, Prokofiev *devoted* all his inspiration to his people. For 20 years until he died in 1953 he served his country. In his new compositions he *strove for clarity* and





simplicity. Prokofiev became one of the leading composers of the Soviet school.

The influence of Prokofiev's music can still be traced in the works of contemporary musicians. His *invaluable heritage* includes eight operas, seven cantatas, seven ballets, seven symphonies as well as numerous piano pieces. Among them there are such masterpieces as the opera "War and Peace", the ballet "Romeo and Juliet", and the cantata "Alexander Nevsky".

Prokofiev *has enriched* both Russian and world music with superior works full of humanism, original *imagery* and warm love for his people.

#### Комментарии к тексту

1. It was only his motherland **that** could give him strength  
Именно родина могла дать ему силу.  
Эмфатическая конструкция **it is ... that (who)** позволяет выделить любое слово в предложении  
Например: Mary met him at the theatre.

It was *Mary who* met him at the theatre. Именно Мэри встретила его в театре.

It was *him that* Mary met at the theatre. Именно его Мэри встретила в театре.

It was *at the theatre that* (where) Mary met him. Именно в театре Мэри встретила его

2. to look forward to — предвкушать, ждать с нетерпением. Наречия и предлоги **in, on, out, off, up, down, about, forward, along, upon, for, after, to** в сочетании с глаголами уточняют его значение. Сравните:

to run **in** вбегать

to run **out** выбегать

to run **on** бежать дальше

to run **forward** бежать вперед

to run **about** бегать по

to run **up to** подбежать к

to run **to** бежать (по направлению) к

to run **back** бежать назад

Часто сочетание глагола с наречием или предлогом приобретает новый смысл:

Put **on** your coat!

How are you **getting on**?

Why did he **give up** the stage?

Some actors **make up** their faces themselves.

— Надень пальто!

— Как вы поживаете?

— Почему он бросил сцену?

— Некоторые актеры сами гримируются.

Обратите внимание, как изменяется значение глагола **to look** в сочетании с разными наречными частицами:

look **like** выглядеть

look **at** смотреть на

look **upon** смотреть как на, считать

look **for** искать

look **through** просматривать

look **like** быть похожим на

look **after** присматривать за

look **back** оглянуться (назад)

look **around** оглядеться

look **up** 1. смотреть вверх

2. смотреть в словаре

#### Упражнение 13

Назовите значения слов с отрицательными приставками.

#### Упражнение 14

Образуйте прилагательные с отрицательными приставками (*in-, im-, ir-, il-*) и назовите их значения.

disuse, misunderstand, unusual, disagree, mistake, unable, discolour, misplace, unfortunate, disappear, misconception, unfaithful, mispronounce, disbelieve

correct, possible, regular, logical, definite, perfect, modest, rational, legal, different, personal, responsible, patient, literate, direct, polite, resolute, complete, mature



**Упражнение 15**

Образуйте пары прилагательных с суффиксами *-ful* и *-less* и назовите их значения.

use, hope, help, thank, faith, pity, taste, tact, colour, harm, pain, meaning, mercy

**Упражнение 16**

Переведите устно.

незрелый талант, несовершенная красота, неопытный актер, нескромный вопрос, несчастный человек, неофициальный разговор, нелогичный ответ, безвкусная композиция, неблагоприятная работа, нерациональный подход, безнадёжная ситуация, неопределенный цвет, безразличное отношение, невозможное сочетание

**Упражнение 17**

Скажите, от какого слова образованы следующие слова, и назовите их значения.

misconception, unchangeable, illogical, discoloured, warmth, unhappiness, imperfection, disappearance, immaturity, displeasure, indifferent, disagreement, misunderstanding, impossibility, distasteful

**Упражнение 18**

Прочтите сначала существительные, потом прилагательные, глаголы и наречия.

achievement, clarity, rational, deeply, definition, essential, contrasting, enrich, faithfulness, purity, satisfy, bitterness, definitely, emigrate, inevitable, vividly, indifference, simplicity

**Упражнение 19**

Скажите, какой частью речи являются выделенные слова, и переведите предложения.

1. People who *lack taste* are not rare. 2. *Lack of taste* is unpardonable in an artist. 3. There were *traces* of paint on his clothes. 4. This art historian *traces* the development of oil-painting in Russian art. 5. People listened to the concert in *complete silence*. 6. It was impossible to *silence* them. 7. Only back in his motherland the composer again felt the *desire* to create. 8. You can take anything you *desire* from my collection.

**Упражнение 20**

Переведите сочетания интернациональных слов.

исторический период, академический стиль, национальный характер, многонациональная культура, эстетический принцип, прогрессивная пресса, традиционная привилегия, изолированный факт, интеллектуальная интерпретация, публичный концерт, музыкальный центр, формы сотрудничества, патриотический фильм, советский патриотизм

**Упражнение 21**

Назовите русские эквиваленты выделенных в тексте слов и словосочетаний.

**Упражнение 22**

Найдите в тексте английские эквиваленты следующих словосочетаний.

первое публичное выступление, определенный вкус, яркий индивидуальный стиль, горькая ошибка, родной язык, гражданин своей страны, зрелый художник, духовная сила и глубина, чистый источник вдохновения, в полной тишине, оригинальная образность, бесценное наследие, безразличное отношение, неизбежный результат, глубокое желание, тосковать по родине, потерять корни, уловить дух, предвкушать встречу, посвятить свое вдохновение народу, служить своей стране, стремиться к ясности и простоте, проследить влияние, обогатить национальную культуру, остаться равнодушным, быть лишенным национальных черт, вызвать интерес



**Упражнение 23**

Составьте словосочетания из слов правой и левой колонок и употребите их в предложениях.

definite  
deep  
civil  
national  
equal  
bitter  
splendid

rights  
work of art  
feeling  
purpose  
conscience  
reply  
failure

**Упражнение 24**

Подберите слова, близкие по смыслу (синонимы).

desire  
capture  
stay  
loyal  
homesickness  
first appearance  
mature

nostalgia  
wish  
remain  
devoted  
experienced  
debut  
catch

**Упражнение 25**

Подберите слова, противоположные по смыслу (антонимы).

find  
strength  
indifferent  
bitter  
keep on

weakness  
sweet  
lose  
give up  
interested

**Упражнение 26**

Составьте предложения по образцам.

\_\_\_\_\_ to arouse sympathy  
He has always aroused general sympathy

\_\_\_\_\_ to capture the inner beauty, to remain loyal, to realize one's responsibility, to miss one's homeland, to devote one's inspiration to, to try to enrich one's music with folk tunes

\_\_\_\_\_ to strive for clarity  
Ever since the beginning of his career he has been striving for clarity

\_\_\_\_\_ to look forward to the opportunity, to serve one's purpose, to perfect one's skill, to receive offers, to strive for monumentality, to try to capture the national spirit

**Упражнение 27**

Переведите, употребляя глагол to look.

1. Многие художники не любят, когда люди смотрят на их незаконченную работу. 2. Люди часто оглядываются на свое прошлое с горечью. 3. Мы смотрим на эту неудачу как на нечто неизбежное. 4. Прокофьев тосковал по родине и с нетерпением ждал своего возвращения в родной город. 5. Чтобы понять значение этого события, надо искать его корни в жизни общества. 6. Режиссер должен был просмотреть все материалы до начала съемок. 7. Мне не надо смотреть в справочнике годы жизни композитора, я их помню. 8. Он выглядит совершенно равнодушным. 9. Репортер выразил желание провести хотя бы один день на студии, чтобы оглядеться и выбрать самое интересное.



### Упражнение 28

Закончите предложения при-  
соединенным вопросом

The theatre **opens** great opportunities for an artist, doesn't it?

- a) 1. Pure and bright colours are pleasant to the eye, ...?  
2. An artist should strive for expressiveness of all de-  
tails, ...? 3. The writer has achieved clarity and sim-  
plicity of style, ...? 4. You will miss your hometown, ...?  
5. You will keep on perfecting your picture, ...? 6. Com-  
plete silence and loneliness are depressing, ...? 7. The  
display of these masterpieces aroused general inter-  
est, ...?

An artist **couldn't** give up his painting, could he?

- 6) 1. An artist should not strive for exact reproduction  
of nature, ...? 2. I couldn't remain indifferent, ...? 3. He  
doesn't know the bitter truth, ...? 4. The film-makers  
didn't capture the spirit of this classical novel, ...?  
5. You don't look upon such result as inevitable, ...?  
6. You can't call yourself a mature artist, ...?

### Упражнение 29

Перефразируйте, *употребив*  
конструкцию *it is ... that*.

Prokofiev missed *his homeland*.  
*It was homeland that* Prokofiev missed

1. The indifference of the European public to his work  
made the composer unhappy and lonely. 2. Prokofiev  
looked upon his motherland as a source of inspiration.  
3. The artist devoted all his creative effort to the service  
of his people. 4. He strove for clarity and simplicity in  
his compositions.

### Упражнение 30

Переведите письменно.

1. Именно красота родной природы является источни-  
ком вдохновения для многих художников. 2. Именно  
этот шедевр принес славу автору. 3. Именно ясность  
стиля придает спектаклю такую выразительность.  
4. Именно для того, чтобы подчеркнуть изменчивый  
характер модели, художник использовал чистые и яр-  
кие краски для ее портрета. 5. Портретист стремился  
уловить именно духовную красоту поэта.

### Упражнение 31

Ответьте на вопросы и пере-  
скажите текст.

1. How did Prokofiev's musical career begin? 2. How  
did Prokofiev feel after emigration? 3. Why did Proko-  
fiev decide to return to Russia? 4. What was his musi-  
cal career like after his return to his homeland? 5. How  
great is Prokofiev's musical heritage? 6. What was  
Prokofiev's contribution to Russian and world music?

### Упражнение 32

Дайте развернутые ответы на  
вопросы, используя словосо-  
четания, данные ниже.

1. What is patriotism? 2. Is it just an emotion or neces-  
sarily an active attitude? 3. What aspects of patriotism  
can you name? 4. What active manifestations of  
patriotism can you name? 5. What do motherland and  
national roots mean to an artist? 6. Can we speak of  
patriotism as a source of creative inspiration? 7. How  
are patriotic feelings expressed in art? 8. What are the



specific features of Soviet patriotism? 9. How are national roots combined with international principles in Soviet art? 10. What masterpieces of national art have enriched Soviet art in general? (Give some examples.)

- 1) lyrical love, romantic feeling, national pride, internationalism, nostalgia in separation, inspired labour;
- 2) love for one's people, national history, native language, customs, cultural heritage, folklore, nature, national character, spiritual strength.
- 3) heroic fight against one's country's enemies; defence of its peaceful life; devotion to the cause and ideals of communism; critical attitude towards negative phenomena in social life; civic responsibility, social awareness, national conscience

### Упражнение 33

*Прочтите и переведите текст. Расскажите о трагедии Армении и о восстановлении разрушенных районов по материалам прессы.*

## LESSONS OF HUMANENESS AND INTERNATIONALISM

Not since the Great Patriotic War has our country experienced a tragedy of this kind. Seismologists had thought that earthquakes in Armenia could never exceed a force of 8. However on December 7, 1988 the force exceeded 10 points. The earthquake lasted only 200 seconds but it practically destroyed three big Armenian cities Leninakan, Kirovakan, Spitak and a great number of villages. The earthquake hit a territory with a population of 700 thousand people. The losses exceeded 5 billion rubles, 100 thousand lives have been cut short at 11.41 a. m. under the ruins of multi-storeyed buildings as well as of schools, factories, hospitals and shops, 500,000 remained homeless. Doctors, workers, firemen, builders and students from all over the Soviet Union rushed to help. Pilots landed in complete darkness. In fact the list of names of all the rescuers from Azerbaidjan, Georgia, Moscow and from all over our multinational country could fill more than one newspaper. People were working round the clock. The first need was to clear the ruins and to save those still alive. The second stage — to evacuate women and children and start rebuild the cities. Rescuers could solve most problems on the spot with the Prime Minister of the USSR who was heading the Government Commission. Within 6 days of the tragedy in Armenia over 50 countries responded, 70 planes from 26 countries arrived in the USSR, more than 1,500 foreign specialists and 216 dogs. In the same period money donations from abroad exceeded \$ 100 million and they kept coming. The donation of a pensioner who sent just 12 rubles to the Armenian fund was hardly less appreciated than the one million check from the American millionaire Armand Hammer who arrived in Armenia in his own plane.



Bitter pain went far beyond all the borders — political, religious and geographical. Nobody could remain indifferent. A wave of sorrow, sympathy and desire to help washed the souls of all the mankind. Hundreds of thousands of our countrymen hurried to give their blood. Numerous planes from abroad brought plasma and blood. Never before has such a current of foreign blood — Bulgarian, French, Swiss, English, Indian and of other nations — crossed our border-line. Although why call it foreign? It is our common human blood. It is invaluable.

Unfortunately it is only in such rare moments of deep sorrow that the people of the world remember of their common fate and realize the frailty of good times on earth, the interdependence of people in this infinite and small world of ours.

The Armenian tragedy has become the centre of humaneness, international solidarity, spiritual unity, mutual understanding and friendship.

(Moscow News, 1988)

#### Упражнение 34

Темы для устных сообщений и обсуждений:

1. Multinational Soviet cinema.
2. Multinational Soviet art.
3. Humanism in art.
4. Soviet patriotism.
5. The fate of Russian artists in emigration.
6. A national artist (musician, writer, actor, director) of today.

#### Упражнение 35

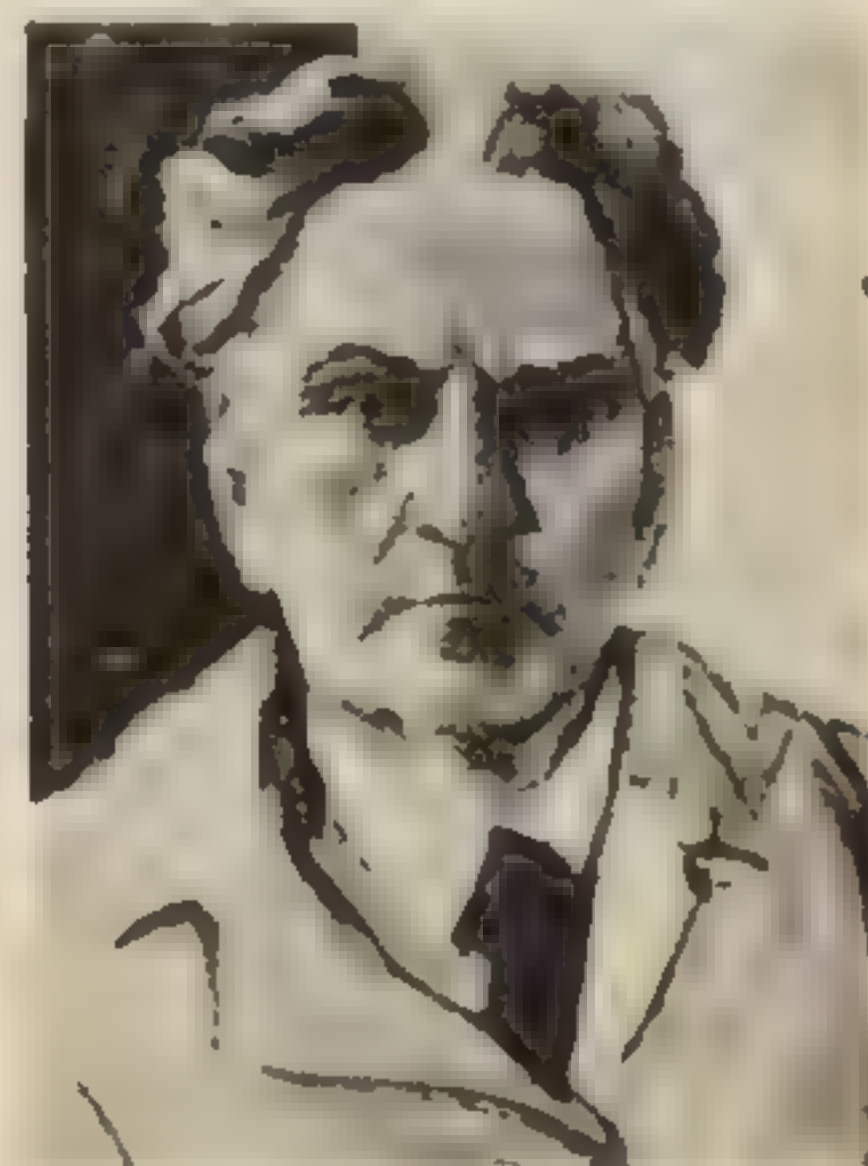
Расскажите о людях, изображенных на портретах.



The film director Dovzhenko



The writer Chingiz Aitmatov



The artist Martiros Saryan

#### В

#### Упражнение 36

Прочитайте текст и определите его тему.

#### Упражнение 37

Ответьте на вопросы.

1. What is the main quality of Soviet literature?
2. What is the role of Russian literature in the multinational literary process in the Soviet Union?



Текст

to introduce вводить  
quality качество  
consciously сознательно  
single единый  
mutually взаимно  
to remain оставаться  
a kind of что-то вроде  
to choose выбирать  
in terms of на языке  
yet однако  
even даже  
to depend on зависеть от  
condition условие  
indirectly косвенно  
to preserve сохранять  
root корень  
power власть  
equal равный  
within за  
case случай  
extent степень  
to surround окружать  
whereas в то время как  
to trace проследить  
inevitably неизбежно  
to set out отправиться  
knapsack рюкзак  
to offer предлагать  
luggage зд. снаряжение  
efficiently умело

LITERATURE IN 78 LANGUAGES

by Chinghiz Aitmatov

1. Of all the new social formulae the Soviet state has introduced into life the concept of internationalism, and, especially, the internationalism of Soviet literature is perhaps the most remarkable. The internationalist quality of Soviet literature is unique because it is not a spontaneous process, but a consciously controlled one.
2. Every Soviet writer sees himself as a member of a single multinational community, as a representative of a family of mutually enriching literatures centered around the great Russian literature, because of its longer and richer "experience". Russian literature which has produced Tolstoy, Chekhov and Dostoyevsky, remains a kind of catalyst for the general cultural and historical development of Soviet literature today.
3. I am sure that a young author, when choosing a literary career, does not realize it all that clearly, not in terms of ready-made theoretic formulae. Yet even without fully realizing it, his criteria are sure to depend on the actually existing social and historical conditions. A young Uzbek writer reads Lithuanian prose, and this cannot help influencing his artistic individuality, if only indirectly. Preserving its national roots, the culture of every republic has been assimilating everything that is best in the cultures of the Soviet Union's other nations, adding to it new colour and meaning.
4. It is common knowledge that many nations first produced their literature only in the years of Soviet power and became equal partners in the multinational literary process. Contemporary Soviet literature is published in 78 languages of the Soviet Union. Within a historically short period of time they have presented the world with fine examples of great art. The accelerated growth in this case is, to a great extent, thanks to the internationalist atmosphere surrounding young authors from the very beginning.
5. Whereas in the 1920's, 30's and even 40's it was mainly a question of Russian literature influencing others, now one can trace the opposite influence as well. While enriching others Russian literature has been inevitably enriching itself spiritually. Russian writers find themselves enriched and inspired by Rasul Gamzatov, Kaisyn Kuliev, Grigore Vieru, Vasil Bykov and others.
6. In short, I would like to point out that this country's literary situation offers great opportunities to writers: there are lots of traditions, fine examples, models, and



meaningful biographies for modern Soviet scholars to draw from. A young writer should not set out on his journey with a knapsack of some local knowledge and experience alone. Time itself offers him more important luggage. It is up to him to use these riches most efficiently.

(Moscow News, 1986)

**Упражнение 39**

Прочитайте текст еще раз и назовите номера абзацев, в которых говорится: 1) об интернационализме советской литературы; 2) о русской литературе; 3) о взаимовлиянии национальных литератур.

**Упражнение 40**

Выделите в каждом абзаце предложение или его часть, которые выражают его основную мысль.

**Упражнение 41**

Ответьте на вопросы.

1. Why can we say that multinational literature has appeared in our country only after the October Socialist Revolution? 2. What makes Soviet literature a unique phenomenon in world culture? 3. Why isn't it just a collection of 78 national literatures? 4. Why is multinational Soviet literature centered around Russian literature? 5. Why doesn't the process of assimilation and mutual influence of national literatures lead to the loss of national colouring of each literature? 6. What opportunities does this country's literary situation offer young writers?

**Упражнение 42**

Составьте план текста по-английски и перескажите текст.

**Упражнение 43**

Напишите реферат текста по-русски.



# 9

## А. Грамматика

Времена пассивного залога (Tenses of the Passive Voice) 314  
Текст: Garrick Reforms the Stage . . . . . 316

## Б. Работа над лексикой и темой

Тема: Art Innovators and Reformers  
Текст: Bertold Brecht . . . . . 320

## В. Чтение и реферирование

Текст: Looking for New Ways . . . . . 330

## А

### Времена пассивного залога (Tenses of the Passive Voice)

Простые (Indefinite)	Продолженные (Continuous)	Перфектные (Perfect)
I am asked I was asked I shall (will, 'll) be asked	I am being asked I was being asked —	I have been asked I had been asked I shall (will, 'll) have been asked

Продолженные времена пассивного залога, как и продолженные времена активного залога, показывают действие в его развитии. Будущее продолженное в пассивном залоге не употребляется. Сравните простые и продолженные формы пассивного залога:

The film is shot. Фильм снимают.

The film is being shot. Фильм снимается (сейчас).

The film was shot. Фильм был снят.

The film was being shot. Фильм снимался (в то время).

Перфектные времена пассивного залога, как и перфектные времена активного залога, выражают действия, законченные к определенному моменту в настоящем, прошедшем и будущем. В пассивном залоге они переводятся так же, как обычно переводятся глаголы в Passive Voice. Сравните:

I have asked Mary to dance.

Я пригласил Мэри танцевать.

I had asked Mary to dance before John came up to her.

Я пригласил Мэри танцевать до того, как к ней подошел Джон.

I have been asked to dance.

Меня пригласили танцевать.

I had been asked to dance before John came up to me.

Меня пригласили танцевать до того, как Джон подошел ко мне.

Будущее перфектное в пассивном залоге употребляется редко.



**Упражнение 1**  
Образуйте пассивные формы  
по образцам.

The film is still being shot. <sup>film, to shoot</sup>

- a) 1. question, to discuss; 2. scene, to rehearse; 3. script, to write; 4. studio, to build; 5. picture, to restore; 6. dinner, to cook; 7. film, to show; 8. guests, to wait for; 9. buildings, to repair; 10. actors, to applaud; 11. films, to make; 12. novels, to enjoy

to do — have been done

**Упражнение 2**  
Переведите предложения.

- 6) write, see, buy, teach, bring, eat, hear, give, take, forget, make, lose, say, shoot, show, speak, tell, think, win, read, put, hold, know, keep, find, spend, play, invite, choose, draw
- a) 1. As a rule the film is synchronized when the shooting is over. You can't see the film yet, as it is being synchronized. 2. This monument was restored two years ago. It was being restored when I was a first-year student. 3. The film was shot at the Mosfilm Studio. When we came to the studio set, the final scene was being shot. 4. The actor was interviewed today. He was still being interviewed when the rehearsal started. 5. We were not allowed to enter the hall, because a film was being shown there.
- 6) 1. Many people have been invited to the party. 2. This film has already been shown at the club. 3. Some new devices have been used in this film. 4. All the tickets had already been sold when we came to the concert hall. 5. We understood that our telegram had not been received. 6. When we came to this town a new film studio was being built, but the building of the opera theatre had been built long before.

**Упражнение 3**  
Прочтите и переведите.

**HOW THANKLESS THE WORLD IS**

*Old man:* Why are you so sad, dear boy?

*Young poet:* Brown doesn't know who Shakespeare was.

*Old man:* Why does it make you sad?

*Young poet:* I am thinking of the time when I too will be forgotten.

**LET'S TALK ABOUT YOU**

There was a writer who had written some novels which had been read by many people and had been very popular. One day he met an old friend whom he hadn't seen for years. After they had talked for two hours and all his novels had been discussed, the writer said: "Now we've talked long enough about me. Let's talk about you. What do you think of my last story?"



## AN ACTIVE GENERATION

A young boy has broken a beautiful vase.

*Boy:* Mother, do you remember that old vase that has been handed down from generation to generation in our family?

*Mother:* Yes, dear, what about it?

*Boy:* Well, it has been broken by this generation

### Упражнение 4

Употребите нужное время глагола в скобках

1. I am not ready to leave. My things (not to pack) and my tickets (not to buy) yet. 2. As it was rather noisy in the room when I came in, I could not understand what (to discuss). From the words which I caught on coming closer I understood that the recent art exhibition (to speak about). 3. A new stadium (to build) recently opposite our house and the world championship (to hold) there at the moment. 4. If you come late your scene (not to rehearse) today. 5. By what time the article (to translate) tomorrow?

### Упражнение 5

Переведите письменно.

- а) 1. Какую пьесу сейчас репетируют? — Сейчас репетируют последний акт пьесы «Три сестры». 2. Какой фильм снимается в этом павильоне? — Сейчас снимают эпизод из нового фильма Рязанова. 3. Настраивали инструменты (to tune), когда мы вошли в зал. 4. Когда включили телевизор, передавали оперу Римского-Корсакова. 5. Ждут режиссера, чтобы начать репетицию.
- б) 1. Я просмотрел только часть полученных вчера журналов, остальные журналы просматривает сейчас мой товарищ. Как только весь материал будет подобран, его принесут вам. 2. В Англии перед началом спектакля играют национальный гимн. Когда мы вошли в зал, играли гимн. 3. Когда я приехал в отпуск в родной город, там строили метро. Теперь оно уже построено. 4. Туристы хотели знать, кем было построено это красивое здание. 5. В нашей стране много внимания уделяется спорту. 6. Какие вопросы будут обсуждать сегодня на собрании?

## Текст

## GARRICK REFORMS THE STAGE

by Margaret Barton

strict строгий  
gags (зд.) отсебятина  
to punish наказывать  
consideration значение  
hitherto до сих пор  
thoughtlessly как попало  
to fit подходить  
to discourage не поощрять  
to fulfil выполнять  
unity единство  
unevenness шероховатости  
evenly ровно  
bench скамья

Garrick (1717-1779) began his career as a manager full of ideas for stage reform. Soon his ideas were put into practice. Strict rehearsals were introduced and those actors who forgot their lines on the night of a performance and tried to cover the fact by gags, were punished. For the first time casting was given serious consideration; minor roles, which hitherto had been handed out thoughtlessly, were carefully examined and given to those whose personality and gifts best fitted them. Intoning, which reminded one of singing, was discouraged and actors were taught to speak accurately and naturally.



William Hogarth. Portrait of Garrick as Richard III



to make one's exit пробираться  
к выходу  
wings кулисы  
to push through проталки-  
ваться  
proper надлежащий  
footlights рампа  
except за исключением  
the rule was relaxed правило  
не соблюдалось  
innovation нововведение

Before a new play was put into rehearsal it had been read through to the assembled company, and the roles had been carefully cast.

It cannot be said that Garrick fulfilled all the functions of the modern producer but in the plays that were staged by his theatre, a greater unity of effect was achieved than hitherto had been seen on the stage. Some unevenness of performance was inevitable in the family-like atmosphere of an 18th century theatre; the sympathy between actor and audience was much more strongly felt and more openly expressed than now. If the spectators lost interest in the action, they started talking loudly ignoring the tragedy which was being played on the stage. In the evenly lit house the actors were almost literally surrounded by the audience: when the actor turned away from the benches in the pit, he met the eyes of those who were seated on the side of the stage and even when he made his exit through the wings he had to push through little groups of onlookers who had been allowed to stand there.

In Garrick's theatre the audience was driven back to their proper side of the footlights and was kept there on all except holiday nights when the rule was relaxed and an amphitheatre was built on the stage itself. Garrick's innovations have been followed by other theatres of Great Britain and the development of dramatic art in England has been greatly stimulated by them.

(From "Stage Land", 1968)

Упражнение 6  
Ответьте на вопросы и пере-  
скажите текст.

1. What aspects of stage production did Garrick's reform concern?
2. How had minor roles been cast at the theatre before Garrick introduced his innovations?
3. How were Garrick's actors taught to speak on the



stage? 4. How did the audience behave during the performance? 5. Where was the audience sitting in Garrick's theatre? 6. Where had it been seated hitherto? 7. How has dramatic art in England been influenced by Garrick's reforms?

#### Упражнение 7

Откройте скобки, ставя глаголы в нужное время. Перескажите текст.

It (to happen) in 1920. Ruben Simonov (to be) then a young actor and E. Vakhtangov already (to be) acclaimed) as the leading actor and director of the Art Theatre Studio. When Simonov (to be invited) by Vakhtangov and (to be offered) a part in Chekhov's play "The Wedding Party", he (to agree) at once. He (to hope) that Vakhtangov (to be pleased) with his acting. However at the rehearsal Vakhtangov (not to like) the way Simonov (to act), the way he (to move), the way he (to speak). No wonder Simonov (to be excited) because the day of the first performance (to approach) and still from Vakhtangov's point of view Simonov's acting (not to be) good enough.

At last the day of the first performance (to come). The house (to be packed). Stanislavsky and Nemirovich-Danchenko (to be seen) in the stalls, as they always (to be invited) to the first night's performance. All the actors (to be excited). As for Simonov, he (to feel) that it (to be) the end of his career. While the performance (to be played) Simonov (to feel) unhappy. When the curtain (to go down), a storm of applause (to be heard). And the loudest applause (to go) to Simonov. He (not to believe) his ears. He (to see) that his acting (to be appreciated). Stanislavsky and Nemirovich-Danchenko (to smile). But Simonov (to be) afraid to look at Vakhtangov. When at last he (to look) at him, he (to understand) that everything (to be) all right.

#### Упражнение 8

Переведите устно (работа в парах).

#### a) to receive a letter

— Когда вы получили письмо от родителей?

— Только что. Мне сказали, что почта была получена два дня назад, но это письмо принесли только сегодня утром.

— Кто отдал вам письмо?

— Когда я пришел в общежитие, почту уже принесли. Когда я вошел в нашу комнату, Петр сидел у стола и читал вслух письмо из дома, и его слушали с интересом. А мое письмо лежало на столе.

— Когда ты напишешь ответ?

— Я уже написал письмо, но оно еще не отправлено. Я отправлю его сегодня вечером. Я надеюсь, оно будет получено к Новому году.

#### b) to learn the lines

Когда мой партнер пришел ко мне сегодня утром, я учил свою роль. Он сказал мне, что уже выучил весь текст, и спросил меня:

Словарь

to appeal [ə'pi:l]

апеллировать

to concern [kən'sɜ:n]

заботиться

to contradict [kən'trɪdɪkt]

противоречить

to demand [dɪ'mænd]

требовать

to depend [dɪ'pend]

зависеть

to divide [dɪ'vaɪd]

делить

to establish [ɪ'stæblɪʃ]

устанавливать

to follow [fɒ'ləʊ]

следовать

to happen [ˈhæpən]

случаться

to identify [aɪ'dentɪfaɪ]

определять

to lessen [ˈlesən]

уменьшать

to lift [lɪft]

поднимать

to oppose [ə'pəʊz]

противопоставлять

to like [laɪk]

нравиться

Don't you like it?

Вам нравится это?

Have you seen it?

Вы видели это?

Haven't you?

Разве вы не видели?

фильм?



— А ты что делаешь?

— Я учу роль.

В самом деле? Разве \* ты еще не выучил ее?

— Нет еще, но я выучу ее сегодня. Увидишь, все будет сделано к началу репетиций, и роли будут выучены также.

### в) to tune the instrument

— Когда настраивали ваш инструмент последний раз?

— Его настраивали до того, как мы переехали на новую квартиру.

— Вы уже вызвали мастера, чтобы настроить инструмент?

— Да, мастер придет завтра. Так что завтра инструмент будет настроен.

## Б

### Словарь

to appeal [ə'pi:l] привлекать, трогать

to concern [kən'sə:n] касаться

to contradict [ˌkɒntrə'dɪkt] противоречить

to demand [dɪ'mænd] требовать

to depend [dɪ'pend] зависеть

to divide [dɪ'vaɪd] разделять

to establish [ɪs'tæblɪʃ] устанавливать

to follow ['fɒləʊ] следовать, следить

to happen ['hæpən] случаться, происходить

to identify [aɪ'dentɪfaɪ] отождествлять(ся), перевоплощать(ся)

to lessen ['lesn] уменьшать(ся)

to lift [lɪft] поднимать

to oppose [ə'pəʊz] противопоставлять, противиться

\* Общий вопрос, заданный в отрицательной форме, выражает удивление.

1. Do you like this picture?

Вам нравится эта картина?

Don't you like this picture?

Неужели вам не нравится эта картина?

2. Have you seen this film? Вы видели этот фильм?

Haven't you seen this film?

Разве вы не видели этот фильм?

to overact [ˌoʊvər'ækt] переигрывать (роль)

to pull [pʊl] тянуть, тащить

to personify [pə'sɒnɪfaɪ] олицетворять

to regard [rɪ'ɡɑ:d] считать, рассматривать

to reject [rɪ'dʒekt] отвергать

to render ['rendə] передавать

to settle ['setl] улаживать, устанавливать

to sum up ['sʌm 'ʌp] суммировать, подытожить

to underplay ['ʌndə'pleɪ] сдержанно играть

cause [kɔ:z] причина, дело (жизни)

clash [klæʃ] столкновение

continuity [ˌkɒntɪ'nju:ɪti] последовательность

convention [kən'venʃn] условность

courage ['kʌrɪdʒ] смелость

decor [deɪ'kɔ:] оформление

effort ['efət] усилие, попытка

force [fɔ:s] сила

innovator [ɪ'noveɪtə] новатор

level ['levl] уровень

point [pɔɪnt] пункт

scenery ['sɪnəri] декорации

solution [sə'lu:ʃn] решение (проблемы)

strength [streŋθ] сила

strife [straɪf] стремление

views [vju:z] взгляды

brave [breɪv] храбрый

constant ['kɒnstənt] постоянный

external [eks'tɜ:nl] внешний

fruitful ['fru:tful] плодотворный

innovatory [ɪ'nɒ'veɪtəri] новаторский

integral ['ɪntɪgrl] цельный

hitherto ['hɪðətu] прежде, до тех пор

### Интернациональные слова

cliché ['kli:ʃeɪ]

diametrical [daɪə'metɪkəl]

dilettantism [dɪlɪ'tæntɪzəm]

demonstrate ['demənstreɪt]

demonstrative [dɪ'mɒnstrətɪv]

dogmatic [dɒg'mætɪk]

dramaturgy ['dræmətədʒɪ]

effective [ɪ'fektɪv]

fundamental [ˌfʌndə'mentl]

logic ['lɒdʒɪk]

opponent [ə'pəʊnənt]

practitioner [præk'tɪʃnə]

product ['prɒdʌkt]

rational ['reɪʃənl]

reformer [rɪ'fɔ:mə]

terminology [ˌtɜ:mɪ'nɒlədʒɪ]

theorist ['θiərɪst]

to break the continuity нарушить последовательность

to lift the events above the everyday level поднимать события над повседневным уровнем

to make people think заставить людей думать

to settle a problem решить проблему



to serve as a constant reminder  
служить постоянным напо-  
минанием  
to strive for staginess стр-  
миться к театральности

to remain indifferent оставать-  
ся равнодушным  
to communicate the message  
передать идею (произведе-  
ния)  
in advance заранее

as far as (I know) насколько  
(я знаю)  
on the contrary наоборот  
freedom of creative effort сво-  
бода творчества

## Текст

## BERTOLD BRECHT (1898-1956)

Director of the Berliner Ensemble Theatre (GDR) Manfred Wekwerth is interviewed by Alan Clark (Britain)



**Question:** How long have you been working at the Berliner Ensemble?

**Answer:** I have been with this company ever since 1965. Practically all my stage career has been connected with Brecht.

**Q.:** What *appeals* to you in Brecht?

**A.:** Brecht was a great German poet and playwright. He was a representative of progressive German dramatists who had been experimenting with drama long before World War II. He was a Communist in politics and a revolutionary and *innovator* in drama. He is still one of the best-loved playwrights in Germany since the topicality of his message, his modern form and his progressive *views* have a great appeal to the audiences.

**Q.:** What aspects of the theatre did his innovations *concern*?

**A.:** Brecht's innovations concerned everything — acting technique, the *decor* and a new attitude<sup>2</sup> towards the audience. Brecht *rejected* the *conventional* drama of illusion and *opposed* to it his own style of epic drama. Epic drama gives an analysis of society, not portraits of individuals. Brecht looked upon his art as<sup>3</sup> a *force making people think* and act for a better life.

**Q.:** What was new in Brecht's attitude towards the spectators?

**A.:** Unlike the traditional drama Brechtian theatre makes the spectators active.

**Q.:** How did Brecht achieve this purpose?

**A.:** Brecht wanted *to lift the events above the everyday level*. So he *strove for staginess*, for breaking the theatrical illusion. That is why in Brechtian drama the spectators were *constantly* reminded that they were at the



theatre. The *scenery* was changed in front of the audience. The play could be broken into scenes whose subjects were announced *in advance* on placards or by projection of slides. Songs were used in order *to break the continuity* of action, moving platforms, projected documentary film sequences, gestural acting and so on.

All these innovations *demand*ed that the audience should not *remain indifferent*. *On the contrary* they should sit up and reflect on the meaning of what they saw. These innovations helped Brecht to widen the expressive possibilities of the theatre. They testified to his rejection of the common conception of theatre, which *hitherto* had been looked upon as <sup>3</sup> passive experience.

Q.: What was new in Brecht's approach to stage acting?

A.: As far as acting technique is concerned, it was different too. The actor addressed the spectators directly. He demonstrated the role rather than *identified* himself with it. *As far as I know* Brecht gave his actors *freedom of creative effort*, of improvisation. He used to say to the actors: "You can change my lines. It doesn't matter as long as the same sense comes out of your mouth. But it has to come out of you."

Q.: Did Brecht always follow the principles he himself *had established*?

A.: Brecht's theatrical ideas never stood still. His approach was constantly changing for he never stopped experimenting. He was a master of the dialectical method, understanding the reality of contradictions and their inevitable *clash*.

Q.: How big is Brecht's heritage?

A.: Brecht wrote more than 18 plays, 3 operas, 5 collections of poems and a number of essays on the theatre. Among his best plays which have been staged by our theatre are: "The Threepenny Opera", "Mother Courage", "The Good Woman of Sechwan", "Galileo", "The Caucasian Chalk Circle" and others. Brecht's plays were addressed to the German working class. His chief concern was *to communicate his message*, which was important to the cause of socialism. That is why the appeal of his plays will never be lost.

(Moscow News, 1968)



1 Союзы **because, since, as** и **for** вводят придаточные предложения причины. Наиболее частотным из них является союз **because**, наименее частотным (и несколько устаревшим) союз **for**. **Since** обычно показывает, что причина очевидна. **As** характерно для британского английского

I brought an umbrella **because**  
I thought it might rain  
**Since** it looks as though it might  
rain, I brought an umbrella  
**As** it was raining, I brought an  
umbrella.  
I brought an umbrella, **for** it was  
raining

Я взял зонтик, так как думал,  
что будет дождь.  
Так как похоже, что будет  
дождь, я взял с собой зонтик.  
Так как шел дождь, я взял  
зонтик.  
Я взял зонтик, так как шел  
дождь.

Придаточные предложения с **because, since** и **as** могут предшествовать главному предложению или следовать за ним; придаточные с **for** всегда следуют за главным предложением

2. Сравните

a) **relations** отношения (между)  
**attitude** — отношение (к)

The **relations** of friendship and  
co-operation have been estab-  
lished between our coun-  
tries

Отношения дружбы и сотруд-  
ничества установились меж-  
ду нашими странами.

What is your **attitude** towards  
Brecht's innovations?

Каково ваше отношение к нова-  
горству Брехта?

b) **to attract** привлекать  
**to appeal** привлекать, трогать, апеллировать, взывать

This picture **attracted** every-  
body's attention  
It **appealed** to their hearts.

Эта картина привлекла всеоб-  
щее внимание.  
Она привлекла их сердца.

в) **general** общий (всеобщий)  
**common** общий (совместный, одинаковый, обычный)

This movie has won **general**  
acclaim  
We have **common** interests and  
**common** views.

Этот фильм завоевал общее  
признание.  
У нас общие интересы и общие  
взгляды.

3. **as**:

**as you know** — как вы знаете  
**as far as** — насколько  
**as far as I know** — насколько я знаю  
**as far as I remember** насколько я помню  
**as far as I understand** - насколько я понимаю  
**as far as (his style) is concerned** — что касается (его стиля)

Сравните **as** 'как', 'в качестве' с **like** 'как', 'подобно', **how** 'как':

My work **as** a director was hard

Моя работа **в качестве** режис-  
сера была трудной.

**Like** most people I am fond of  
theatre.

**Как** большинство людей, я  
люблю театр.

He looks **like** a hero

Он выглядит героем.

**Unlike** traditional drama, epic  
drama makes spectators  
active

**В отличие** от традиционной  
драмы, эпическая драма де-  
лает зрителей активными.

The reporter asked the actor  
**how** he started his stage  
career.

Репортер спросил актера, **как**  
он начал свой творческий  
путь на сцене.

### Упражнение 9 Образуйте

a) существительные:

human, sad, perfect, move, important, topical, white,  
reflect, develop, versatile, treat, stagey, reject, contra-  
dict, announce, indifferent, possible, vivid, appreciate,



б) глаголы (-ify, -en; en-):

#### Упражнение 10

Скажите, от каких слов образованы следующие слова, и назовите их значения.

#### Упражнение 11

Прочитайте сначала существительные, потом прилагательные, глаголы и наречия.

#### Упражнение 12

Определите, какой частью речи являются выделенные слова, и переведите предложения.

#### Упражнение 13

Дайте английские эквиваленты сочетаний интернациональных слов.

#### Упражнение 14

Дайте русские эквиваленты выделенных в тексте слов и словосочетаний.

#### Упражнение 15

Найдите в тексте английские эквиваленты следующих слов и словосочетаний.

connect, achieve, silent, mature, close, establish, present

test, wide, rich, class, able, short, simple, height, large, pure, less, courage, beauty, red, joy, person, sad

unforgettable, shortened, imperfection, enlargement, humanity, indifferent, simplicity, reminder, widen, hardness, personify, expressiveness, unusually, meaningless, invaluable, immaturity, undesirable, enrichment, personification, naturalness

widely, establishment, identify, courage, reminder, conventional, innovatory, testify, constantly, widen, message, useless, enlarge, relationship, inevitably, continuity, shorten, highly, dialectical, heritage, contradiction, hardly, desirable, purify, ambitious, admirable, connection, rarely

1. The progressive message of Brecht's plays has a great *appeal*. His plays *appeal* to the hearts and minds of the spectators. 2. His main *concern* was to render the progressive message. Brecht's innovations *concern* different aspects of the theatrical presentation. 3. In his *experiments* Brecht always strove for clarity and simplicity. The young cameraman *experiments* with colour and light. 4. Brecht *lifts* the events above the everyday level. Modern houses have comfortable *lifts*. 5. Brecht as a communist fought for a *better* life for the working people. He wanted to *better* the conditions of their life and work.

эпическая драма, прогрессивные драматурги, диалектический метод, традиционная форма, театральная иллюзия, актерская техника, проецирование слайдов, эстетические принципы, эссе о театре, сборник (коллекция) стихов, демонстрировать роль, стилистический трюк, идеи социализма, интерес к политике, индивидуальный стиль, мастер импровизации, новатор в драме, анализ проблем

драматург, новатор, неизбежное столкновение, наследие, оформление, зрители, киноэпизод, безразличие, противоречия, свобода творчества, подход, главная забота, дело мира, взгляды, привлекать сердца, отвергать, противопоставить, смотреть на театр как на активное искусство, заставлять людей думать, поднять события над повседневностью, стремиться к театральности, объявлять заранее, постоянно напоминать, оставаться безразличным, размышлять над значением, установить дружеские отношения, передать идею пьесы, перевоплощаться в образ



### Упражнение 16

Подберите слова, близкие по значению (синонимы)

cause	traditional
playwright	regard
conventional	seldom
outward	reason
look upon	dramatist
hitherto	external
rarely	up till then
spectator	permanent
chief	viewer
constant	main

### Упражнение 17

Подберите слова, противоположные по смыслу (антонимы).

reject	succeed
cheap	accept
fail	useful
useless	expensive
passive	sound (film)
silent (film)	positive
negative	active

### Упражнение 18

Составьте предложения по образцам.

announce (results)

**I wonder** whether the results **will be announced**.

- a) announce (winners, programme, awards)  
 establish (relations, reputation, connection, fact)  
 reject (offer, invitation, script, design)  
 reflect (events, inevitable contradictions, demands, desires)

appeal to (hearts)

**I wondered** whether such an approach **would appeal** to the hearts of the spectators.

- б) appeal (audiences, sense of humour)  
 demand (skill, courage, constant efforts)  
 contradict (purpose, cause, established ideas)  
 break (convention, illusion, silence, indifference)

### Упражнение 19

Заполните пропуски словами *as, like* или *how*.

1. His work ... director was greatly stimulated by the atmosphere of friendship he was working in. 2. This actor ... so many others treats Shakespeare ... a romantic dramatist. 3. I wonder ... you have achieved such good results in photography. 4. Real actors ... Sir Laurence Olivier give Shakespeare's language rare strength and beauty. 5. ... most people I am fond of Shakespeare. 6. Brecht ... innovator has made a valuable contribution to drama. 7. The composer saw with bitterness ... indifferent the public was to his new composition. 8. Both Handel and Bach have been acclaimed ... the great composers of the 18th century. 9. The difference between the screen version of the play and its original is not so great ... is sometimes thought. 10. Talents ... Shakespeare's are immortal.



### Упражнение 20

Откройте скобки, выбирая один из синонимов.

1. Adventure films always (attract, appeal to) great audiences to the cinemas. 2. Simplicity and clarity of the writer's style (attract, appeal to) the readers. 3. Brecht's progressive message (attract, appeal to) the hearts of the spectators. 4. Brecht's contribution to the theory of drama has won (general, common) recognition. 5. I didn't realize how much we had in (general, common). 6. (General, common) views on life are a good basis for a lasting friendship. 7. The speaker said only (general, common) words about the painter's heritage. 8. We want to establish good (attitudes towards, relations with) all the countries. 9. The (attitude, relation) of the spectators in Brechtian theatre can never be that of indifference.

### Упражнение 21

Переведите предложения.

а) **reflect** — отражать; **reflect on** — размышлять о

1. Every artist ought to reflect the problems of his time in his art. 2. The spectators were given no ready solutions, they were to watch, and to reflect on what they saw. 3. Reflecting on the film one comes to the conclusion that it is rather contradictory. 4. We know many works of art reflecting the events of that historical period.

б) **sense** — 1. чувство 2. смысл

5. There is no sense in continuing our discussion. 6. The authors of the play have no sense of humour. 7. Real sense of beauty and harmony is a rare quality. 8. These demands have no sense.

в) **cause** — 1. причина 2. дело (жизни)

9. Political differences were a constant cause of their disagreement. 10. Brecht has always been loyal to the cause of socialism. 11. The cause of peace demands the efforts of all the peace-loving people. 12. Can you explain the cause of his failure?

г) **since** — 1. с тех пор как 2. так как, поскольку

13. Since the end of the war for ten years Brecht lived in the GDR and worked at the Berliner Ensemble theatre. 14. By that time he was an acclaimed playwright since his contribution to stage art had been recognized even by his opponents. 15. All his life testifies to his great will power since he remained loyal to his cause even in extreme situations.

д) **for** — 1. для 2. в течение 3. так как

16. The message of these plays is important for the cause of peace. 17. For a number of years Brecht lived in the USA as an emigrant. 18. I've been studying critical literature on Shakespeare, for I'm going to direct one of his tragedies.



Упражнение 22  
Раскройте скобки

a) as far as

1. (Насколько мне известно), the actor has already returned from his trip abroad. 2. (Насколько я помню) I have never said anything like that. 3. (Насколько я вижу) you haven't wasted time. 4. (Насколько я могу судить) it is a real masterpiece.

б) as far as ... is (are) concerned

5. (Что касается режиссера) he always thinks that he is right. 6. (Что касается дела его жизни) it has always been the freedom of his people. 7. (Что касается его смелости) it testifies to his devotion to the cause of the working class. 8. (Что касается наших отношений) they have always been splendid. 9. (Что касается противоречий по этому вопросу) they have to be settled. 10. (Что касается технического уровня) our studio has recently been re-equipped.

Упражнение 23  
Выразите свое несогласие с утверждениями. Начните словами *On the contrary*

1. Brecht has followed the conventional dramatic style. 2. Brecht's message and innovations have lost their appeal. 3. Brecht's innovations concerned only the actors' technique. 4. Brecht demanded that his actors should identify themselves with the parts they were playing. 5. This playwright looked upon the theatre as a passive experience. 6. Brecht constantly followed the innovations he himself had introduced. 7. Brecht strove to create theatrical illusions.

Упражнение 24  
Передайте содержание интервью в прошедшем времени, используя косвенную речь.

"CORIOLANUS" ADAPTED BY BRECHT  
(an interview with M. Wekwerth, GDR)

Question: How did it happen that you were invited to do "Coriolanus" in England?

Answer: I was invited to direct this play at the British National Theatre by Sir Laurence Olivier. It was a production of Shakespeare's play in Brecht's adaptation; wasn't it? Is there a great difference between Brecht's version and Shakespeare's original?

A.: As far as the construction of the play is concerned, the difference isn't so fundamental. Brecht's great achievement is that Shakespeare's language is translated into modern German for hitherto the German Shakespeare tradition was dominated by the romantic translations.

Q.: Do Brecht's innovations concern only the language?

A.: No, not only. Brecht's purpose is to render and develop the message already present in Shakespeare. Brecht makes people think of the relationship between the plebians and the hero Coriolanus.



- Q.: Did you find it hard to work with English actors?
- A.: On the contrary it was the most surprising and positive side of the whole production.
- Q.: What impressions of England will you take home?
- A.: I have the warmest feelings for the English people. I'll try to make use of the things I've learnt in England, for I shall direct more Shakespeare.

#### Упражнение 25

Раскройте скобки и перескажите.

### BERTOLD BRECHT AND THE CINEMA

Brecht's (отношение) towards cinema was that of high appreciation. He was happy to see any good film. Many of his essays (свидетельствуют) to the fact that he felt a great interest to film-making (вообще). Brecht was (представитель) of a small group of young German (драматургов) who had been experimenting with drama (здолго до) the Second World War. Brecht's (новаторские) ideas on drama had been little known until 1928 when his adaptation of John Gay's "The Beggars' Opera" had its first performance in Berlin. The success of the play (привлек внимание) of film-producers. The screen-rights were bought. G. W. Pabst (должен был) to direct it. Brecht (предвкушал) the beginning of the shooting, (поскольку) the opportunity of addressing people from the screen (привлекала его). However (отношения) of misunderstanding and (противоречий) which (установились) between Brecht and the film-producers made co-operation difficult. Brecht had (определенные нетрадиционные эстетические взгляды). As usual he wanted (выделить) his political ideas. He (постоянно напоминал) the film-producers that his basic principles should be (отражены) and (идейное содержание) of his play should be (передано). (Однако) when in 1931 the film was released Brecht discovered that his message had been disregarded; he got angry and decided (бросить писать) for the cinema. In 1935 after the rise of Hitler Brecht emigrated from Germany and returned to his (родина) only 15 years (спустя). While in Hollywood Brecht began to work with his (соотечественник) Fritz Lang, on "Hangmen Also Die" (1941). And again the experience was an unhappy one. Fritz Lang (как) Pabst failed to understand Brecht's progressive experimentation and (неизбежно) conflicts arose.

In 1949 the film-makers of DEFA asked Brecht (согласился ли он) to make a screen version of "Mother Courage". But this new attempt ended in (неудача) as well, (поскольку) it was difficult for the film-makers to understand Brecht's individual (подход). (С самого начала) Brecht made it clear that the film-makers (должны будут отвергнуть) "cheap nat-



uralism". He (воспротивился) to have anything shot (на натуре). He (требовал) that roads and fields should be constructed in the studio. He (стремился) certain artificiality of atmosphere in contrast to reality, (поскольку) his (цель) was (поднять) the events (над) the everyday (уровень), (чтобы заставить людей думать и размышлять над) what they saw. (Что касается) the film-makers, they looked upon Brecht (как) a typical (представитель) of theatrical art and believed his approach to be (сценический) and (лишенный вкуса). Besides they disliked the fact that Brecht didn't give them (свободы творчества). (В результате) the film had little of the real "Brechtian" (привлекательность). (Наоборот) it emphasized the romantic aspects of the story (скорее чем) Brecht's epic objectivity.

#### Упражнение 26

*Раскройте скобки и перескажите.*

#### "MOTHER COURAGE"

In 1938 Brecht wrote a play, (которая) was set in the period of the Thirty Year War (1618-1648). The play was about an army sutler (которая) followed the army in her wagon, selling liquor, food and soldiers' things. She was brave and strong, (поэтому) she was called Mother Courage. She had two sons and a daughter, all by different fathers. (Хотя) the war created this family (и хотя) the war was its bread-giver, (именно война) finally destroyed it inevitably taking away Mother Courage's children one by one. The figure of a mother (и) loving (и) egotistic, sharp-witted (но) irrational developed into a socio-historic symbol, (который) personified Germany (как) it was in 1914-1918 and (как) it became again in 1938 when (ни) German, (ни) international democratic forces could stop its militarism. "Mother Courage" is one of the highlights of Brecht's dramaturgy, (поскольку) the basic elements of his art are represented here most fully and objectively. In staging this play Brecht's first concern was (как) to render his message effectively, (поскольку) he was sure, (что) this antimilitarist message was topical (и) important to the German people (а также) to the cause of socialism in general.

#### Упражнение 27

*Переведите письменно.*

#### «МАТУШКА КУРАЖ» НА МОСКОВСКОЙ СЦЕНЕ

«Матушка Кураж» была впервые поставлена в Москве в 1962 году на сцене театра имени Маяковского народным артистом СССР М. Штраухом. Эта постановка вызвала всеобщий интерес.

Однако и в самом театре, и на конференции театральных работников было столкновение противоречивых мнений. Некоторые считали, что это настоящий Брехт и превосходно поставленный, другие говорили, что



спектакль слишком традиционен и лишен брехтовской новаторской трактовки, а третьи сомневались (wondered), можно ли вообще назвать его брехтовским спектаклем.

Эти противоречия связаны с тем, что (the fact that) московские актеры не стремились нарушить театральную иллюзию, тогда как Брехт-постановщик постоянно напоминал своим актерам, что они не должны перевоплощаться в образ. Он требовал передачи смысла, чтобы заставить зрителей думать, размышлять над тем, что они видят.

Что касается московских актеров, то они отвергли идеи Брехта-постановщика, но в то же время достигли нового успеха для Брехта-драматурга. Можно сказать, что постановка достигала успеха, когда не связывала себя указаниями Брехта-постановщика, и, наоборот, меньше всего добивалась успеха, когда пыталась «помочь» Брехту и «объяснить» его концепцию.

Нужно помнить, что основной принцип брехтовской эстетики дает каждому постановщику ту же свободу творчества, какую он позволял себе, когда ставил Шекспира.

Московская постановка «Матушки Кураж» была новой победой революционной драматургии Брехта, свидетельствующей о разнообразных формах искусства социалистического реализма.

(«Искусство кино»)

#### Упражнение 28

Ответьте на вопросы.

1. Why is Brecht still one of the best-loved playwrights in many countries? 2. What aspects of the theatre did his innovations concern? 3. What was new in Brecht's attitude towards spectators? 4. What devices did Brecht use to break the theatrical illusion? 5. What was new in Brecht's approach to stage acting? 6. Did Brecht always follow the principles he himself had established? 7. How big was Brecht's heritage?

#### Упражнение 29

Перескажите содержание текста Б, используя косвенную речь.

#### Упражнение 30

Сравните режиссерские принципы Станиславского и Брехта.

#### Stanislavsky

1. drama of theatrical presentation
2. theatrical illusion
3. art of identification
4. faithful rendering of the playwright's lines

#### Brecht

1. epic drama
2. staginess
3. method of "alienation" (отчуждение)
4. freedom of the actor's improvisation



**Упражнение 31**

*Прочтите текст и определите его тему.*

**Упражнение 32**

*Ответьте на вопросы*

1. What theatre reformers are mentioned in the text?
2. What drama principles did Vakhtangov and Meyerhold follow?
3. What was Brecht's attitude towards the Stanislavsky System?

**Текст**

**Упражнение 33**

*Напишите аннотацию текста по-русски.*

cause дело  
message идейная направленность  
device прием  
emphasis подчеркивание  
heritage наследство  
attitude отношение  
contradictory противоречивый  
integral цельная  
to fight for сражаться  
approach подход  
level уровень  
constant постоянный  
reminder напоминание

**LOOKING FOR NEW WAYS**

1. The art of Socialist realism has given the world such outstanding innovators and stage reformers as Stanislavsky and Vakhtangov on the one hand and Meyerhold and Brecht on the other. Stanislavsky and Brecht were both practitioners and theorists. They created most complete drama theories. Each of them had his own working methods and their achievements have brought them general acclaim. Their influence on the world theatre and their appeal don't lessen with time.
2. Stanislavsky (1863-1938) — an outstanding Soviet actor, stage-director and theorist looked for new ways of scenic expressiveness, he strove to sum up the experience of the best stage masters of the Russian and the world theatre. Stanislavsky's conceptions were greatly influenced by Shchepkin (1788-1863) who has been called the father of Russian realism, and by the plays of Anton Chekhov. Under Shchepkin's and Chekhov's influence, Stanislavsky strove to create an authentic atmosphere in the theatre.
3. The Stanislavsky System fought against overact-



Nikolai Ulanov Portrait of K. Stanislavsky



ing, clichés and mannerism. Before Stanislavsky, drama schools everywhere in the world had been teaching only the physical elements of an actor's training: ballet, fencing (фехтование), speech, diction. There had been no inner acting technique. Stanislavsky developed a technique which helped actors to build the inner world of the person portrayed on the stage. Stanislavsky's demand for truth and simplicity didn't mean only an external presentation of naturalness. He believed in realism rather than in naturalism. Stanislavsky's "art of adaptation" concerned everything from the actor's make-up to the inner identification with the character. Stanislavsky fought against dilettantism in the theatre. He believed that theatre became art only through professionalism.

4. The Stanislavsky System has played an outstanding role in the development of the 20th century theatre. With the System's terminology — super-objective, logic of actions, subtext, tempo-rhythm, method of physical actions, and so on — a common theatrical language has been created. All over the world actors, directors, and teachers of acting follow his method. However, one has to remember that the Stanislavsky method is not dogmatic. The great innovator didn't look upon his method as an end in itself. "Create your own method," he used to say to his actors. "Don't depend on mine. But keep breaking traditions."

5. Vakhtangov (1883-1922) was Stanislavsky's greatest pupil. He was an inspired artist who left his own



Pyotr Konchalovsky. Portrait of V. Meyerhold



mark on all his creations. If Stanislavsky had been reforming the theatre for more than 40 years, Vakhtangov's creative life lasted only five though very fruitful years. His achievement was a product of his understanding of Stanislavsky's System.

6. It is interesting to note that during the short years of Vakhtangov's creative effort he was much interested in the work of Vsevolod Meyerhold (1874-1940), the famous innovator whose productions aroused heated and contradictory discussions. This brilliant director left the Moscow Art Theatre to fight a revolution of his own. Meyerhold's ambition was to find sensational new stage laws. He never repeated himself, never stopped experimenting. In contrast to Stanislavsky who wanted the spectators to lose themselves in the atmosphere of the play, Meyerhold wanted the spectators to remember that they were in a theatre, to make them think. In fact, Meyerhold strove for the same purpose as Stanislavsky fighting against everything trivial. Vakhtangov appreciated Meyerhold's imagination and sense of form, but on the other hand he thought that Meyerhold often acted purely from a desire to reject the old and used a form which had little connection with the essence of the play.

7. As far as Brecht is concerned, his art has very much in common with the art of Meyerhold. One can easily trace the influence of Soviet art on Brecht's aesthetic views: of Eisenstein's method of film editing, Mayakovsky's poetry, Meyerhold's dramaturgy. They all used art as a means of fighting for the cause of the working class, all of them were internationalists and patriots, they cultivated the metaphor and strove to emphasize the social message. Like Meyerhold, Brecht used open directorial devices, demonstrative emphasis of his own point of view, and an epic form of drama. But Brecht's main contribution is innovatory drama heritage.

8. Brecht's attitude towards the Stanislavsky System was contradictory. On the one hand it appealed to him as an integral aesthetic theory but, on the other hand, he rejected the "day-dreaming theatre" as he called it. In many points their principles are diametrically different. However, one must not see only contradictions between Brecht and Stanislavsky, for they both fought for democracy, progress and humanism. The difference between their approaches can be explained by the difference between their historical tasks and national traditions. The Stanislavsky System and Brecht's epic drama grew out of a deep and continuous desire to better the level of acting. Their principles are not simply to be imitated but they are to serve as a constant reminder of what has already been done in the theatre.

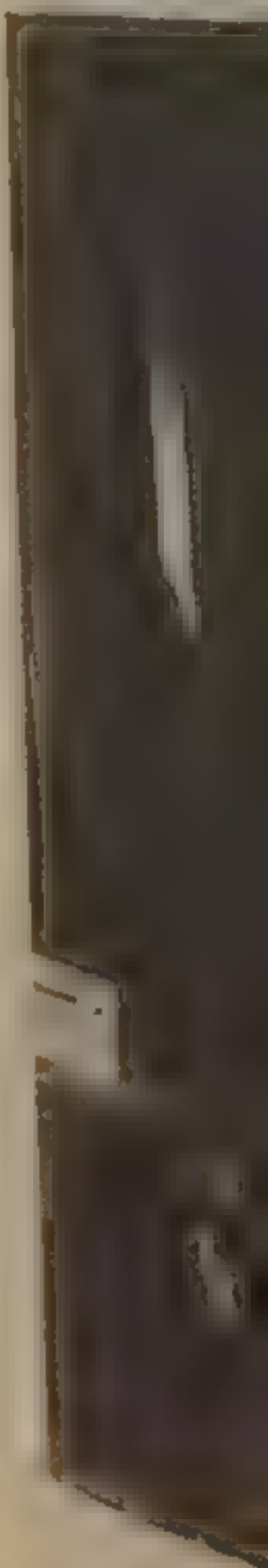
Упражнение 34  
Темы для обсуждения

Упражнение 35  
Темы для обсуждения

Упражнение 36  
Темы для обсуждения

Упражнение 37  
Темы для обсуждения

Упражнение 38  
Дайте сравнительную характеристику двух портретов и актера Рубина. Расскажите о его деятельности.



Pavel Koriakov



#### Упражнение 34

Напишите реферат текста по-русски.

9. Stanislavsky and Vakhtangov, Meyerhold and Brecht have been great innovators and stage-reformers looking for new ways in the development of stage art.

(From "The Stanislavsky System"  
by Sonia Moore)

#### Упражнение 35

Прочтите текст еще раз и назовите номера абзацев, в которых говорится:

1. о деятельности Станиславского и его роли в развитии театра 2. об отношении Вахтангова к Мейерхольду 3. об отношении Брехта к системе Станиславского

#### Упражнение 36

Ответьте на вопросы и перескажите текст.

1. What were the main influences on Stanislavsky's aesthetic views? 2. What did Stanislavsky fight against? 3. What were Stanislavsky's main demands? 4. What words of the System's terminology can you name? What do they mean? 5. What was Vakhtangov's contribution to stage art? 6. What did Meyerhold strive for? 7. What staging principles did Brecht have in common with Meyerhold? 8. What was Brecht's attitude towards the Stanislavsky System? 9. In what points did Brecht and Stanislavsky differ?

#### Упражнение 37

Темы для обсуждения и устных сообщений.

1. The Stanislavsky system.  
2. Brecht's revolutionary theatre.  
3. Soviet theatre of the 20's.

#### Упражнение 38

Дайте сравнительное описание двух портретов режиссера и актера Рубена Симонова. Расскажите о его творческой деятельности.



Pavel Korin. Portrait of Ruben Simonov



Martiros Saryan. Portrait of Ruben Simonov



# 10

## А. Грамматика

1. Сложные формы инфинитива . . . . .	334
2. Модальные глаголы с перфектным инфинитивом . . . . .	335
1) must . . . . .	335
2) should, ought to . . . . .	336
3) can, could . . . . .	338
4) may, might . . . . .	340
Текст: William Shakespeare . . . . .	342

## Б. Работа над лексикой и темой

Тема: Shakespeare and Theatre	
Текст: Frank Benson and the Shakespeare Memorial . . . . .	344

## В. Чтение и реферирование

Текст: Shakespeare on the Screen . . . . .	352
--	-----

## А

### 1. Сложные формы инфинитива

	Действительный залог	Страдательный залог
Простой инфинитив	to write to translate	to be written to be translated
Длительный инфинитив	to be writing to be translating	— —
Перфектный инфинитив	to have written to have translated	to have been written to have been translated
Перфектно-длительный инфинитив	to have been writing to have been translating	— —

Сложные формы инфинитива могут сочетаться с модальными глаголами.

#### Упражнение 1

Найдите сложные формы инфинитива и переведите предложения.

1. Where are they? — They must be waiting for us downstairs. 2. He hasn't come back yet, he must be still working. 3. Why's she so late? She can't be still working. 4. It's nice to be sitting here. 5. I'm very sorry not to have come on Tuesday. 6. It's good to have finished work for the day. 7. I am very proud to have been associated with this film. It has turned out beautifully. 8. We are sorry to have told him about it. 9. Art today is received with great eagerness. Of course, it should be greeted. 10. The impressionists painted directly from nature, but they were more interested in tone, light and colour than in recording reality, so it may be said that reality was ignored by open air painting.



## 2. Модальные глаголы с перфектным инфинитивом

### 1) must

1. He **must have trained** many actors.
2. They **must have been trained** very well.
3. He **must have been training** actors all his life.

*Должно быть, он обучал многих актеров.  
Должно быть, их обучили очень хорошо.  
Должно быть, он обучал актеров всю свою жизнь.*

**Must** в сочетании с перфектным инфинитивом выражает предположение, близкое к уверенности в том, что действие или состояние имело место в прошлом. Такое сочетание на русский язык переводится словами: *должно быть, скорее всего, вполне вероятно, наверно.*

### Упражнение 2

Переведите.

1. It must have been Sézanne who said about C. Monet: "He is only an eye. But, my God, what an eye!"
2. The sculptress Golubkina must have been greatly impressed by the inner dynamism and spiritual tension of Rodin's sculptures.
3. D. Garrik loved Shakespeare very much and wanted to know as much as possible about him. He must have visited Stratford to see the famous tree that, as it was said, must have been planted by Shakespeare himself in his garden.
4. He must have been working at this picture all his life, as it was finished not long before his death.
5. They must have been rehearsing the scene for some days before shooting it.
6. She must have been dreaming of being an actress all her childhood, for all her letters speak of it.

### Упражнение 3

Составьте предложения с данными словами по образцам.

- a) She **must have inspired** him to write this play by her brilliant acting on the stage.
- b) He **must have been inspired** by her brilliant acting on the stage to write this play.

to offer, to shoot, to perform, to criticize, to praise, to keep, to sell, to buy, to prepare, to know, to think, to surprise.

- b) They **must have been rehearsing** that scene for a long time.

to design the sets, to discuss the project, to work out a plan, to write a scenario, to learn the lines, to make sketches, to master the technique, to edit the film, to look for an actor

### Упражнение 4

Вставьте *must* или *must have*.  
Переведите устно.

1. It ... be time for dinner.
2. It ... been two o'clock when I saw them.
3. Olga ... speak English well by this time.
4. He ... left, because his hat and coat are not here.
5. He ... called you about two o'clock.
6. Have you finished the book already? You ... read it very fast.
7. Mr. Miller hasn't arrived yet; he ... be working late.
8. You ... had a wonderful holiday, you look



young and fine again. 9. It ... been a fine trip. Everybody speaks only about it. 10. You ... be tired after your long trip.

Упражнение 5  
Переведите письменно.

1. Бах, должно быть, хорошо знал латинский язык, так как некоторое время он преподавал его в школе. 2. Должно быть, его жена Анна Магдалена была музыкально образованной женщиной, так как она помогала Баху переписывать музыку старых композиторов. 3. Бах, скорее всего, сам обучал музыке своих детей. 4. Первый великий английский поэт Чосер, должно быть, учился в Оксфорде или Кембридже, так как он описывает жизнь студентов во всех подробностях. 5. Должно быть, Чосер долгое время работал в Италии как дипломат, так как он прекрасно знал, что происходило в итальянском искусстве.

Упражнение 6  
Прочитайте и расскажите

Jan Vermeer (1632-1675) of Delft must have been the most peaceful of all the Dutch (голландский) masters. Very little is known of his life, and his pictures were forgotten until the middle of the 19th century. He was certainly influenced by Carel Fabritius, who must have been teaching Vermeer for some time before Vermeer became a master himself in 1653. He must have been working at his pictures very slowly, for only 40 pictures are generally accepted as his and most of them are quite small. The poetry of everyday scenes must have been felt by Vermeer very strongly as he splendidly conveyed it in his pictures which usually represent interiors with one or two figures writing, reading, doing house work or playing musical instruments.

## 2) should, ought to

<p>1 You <b>should (ought to)</b> have returned the book last week. Why haven't you done it?</p> <p>2. The book <b>should (ought to)</b> have been returned last week. Why do you keep it so long?</p> <p>3. You <b>shouldn't (oughtn't to)</b> have been standing in the cold for such a long time. Now you are ill.</p>	<p>Вы должны были бы вернуть книгу на прошлой неделе. Почему вы не сделали этого? Книга должна была быть возвращена на прошлой неделе. Почему вы ее так долго держите?</p> <p>Вы не должны были так долго стоять на холоде. Теперь вы больны.</p>
---	---

**Should** и **ought to** в сочетании с перфектным инфинитивом означают, что действие, желательное и необходимое, не было осуществлено в прошлом. **Should** употребляется чаще с оттенком сожаления о происшедшем, а **ought to** - с оттенком морального упрека. На русский язык эти сочетания переводятся: *следовало бы, должен был бы, надо было бы*.

Упражнение 7  
Переведите устно

1. He should have admitted his lack of experience from the very start, now it is too late to begin it all over again. 2. He should have accepted this commission, why has he refused it? 3. He ought to have explained his idea



before we started to work. Now we have to redo it. 4. He ought to have allowed his assistant to help him with his work. He didn't manage to do it in time and no wonder he feels unhappy. 5. This story should have been given to a more experienced director. This director seems to have spoilt it. 6. You seem displeased with his interpretation of the character. What features of the character should have been displayed? 7. Why do you say that his playing ought not to have been criticized by him?

#### Упражнение 8

Измените предложения по образцу. Переведите оба варианта.

1. You **should** express what you feel more naturally.
2. You **should have expressed** what you felt more naturally.  
(1. должны выразить, 2. должны были бы выразить)

1. You ought to put work before pleasure. 2. The opening scene of the play should be changed. 3. I think he ought to do this work himself. 4. He ought not to smoke so much if he wants to have good health. 5. You should believe the people with whom you have been working so well for such a long time. 6. This problem should be treated in a different way.

#### Упражнение 9

Составьте предложения с выражениями по образцам.

- a) You **should (ought to) have played** the second part of the sonata more quickly.
- b) The second part of the sonata **should (ought to) have been played** more quickly.

to reflect the atmosphere of, to convey the feelings of, to depict the life, to accept the commission, to emphasize the inner life of the character, to try one's hand, to perfect the technique, to take an interest in, to recognize the talent of

#### Упражнение 10

Скажите, что надо было сделать, чтобы избежать последствий (см. образец).

Though he worked very hard, he couldn't finish the article in time; **he should have been helped.**

1. Once being on holiday Bach got so much interested in Buxtehude's organ playing that he decided to stay in that place for another month, though his holiday was over. After a month, when he returned to his school where he was teaching, he immediately lost his job. 2. When Bach died, practically unrecognized by his contemporary critics, they suddenly started to praise his music. 3. Vasary tells us how Michelangelo once fell from the scaffolding (леса) and was unable to get up. There was nobody to help him, as he had been working alone, allowing nobody to see what he was doing.

#### Упражнение 11

Переведите письменно.

1. Мне кажется, что эту роль надо было бы дать другому актеру. 2. Ему давно следовало бы посвятить себя музыке. 3. Ему не следовало бы так много



работать без отдыха. Теперь он совсем не может работать. 4. Он не должен был бы слушать их, он должен был бы больше верить в свой талант. 5. Его выступление надо было бы в свое время снять на пленку. Жаль, что мы это не сделали. 6. Он не должен был бы соглашаться играть эту роль. Он не смог сыграть ее

### 3) can, could

1. В утвердительном предложении: She <b>could have become</b> a leading actress, but she left the stage rather early	Она могла бы стать ведущей актрисой, но она довольно рано покинула сцену.
2. В вопросительном: <b>Can</b> she <b>have left</b> the stage?	Неужели она покинула сцену?
3. В отрицательном: She <b>can't (couldn't)</b> have become a leading actress	Наверяд ли (не может быть, чтобы) она стала бы ведущей актрисой

Сочетание **could** с перфектным инфинитивом в утвердительных предложениях выражает действие, совершение которого в прошлом считается допустимым (мог, могла, могли бы), в вопросительных и отрицательных предложениях для выражения недопустимости предположения о том, что действие имело место в прошлом. Форма **could** употребляется для смягчения категоричности отрицания возможности действия. Подобные предложения переводятся на русский язык словами: *может ли быть, чтобы ...; не может быть, чтобы ...; едва ли, навряд ли ...* и т. д.

#### Упражнение 12 Переведите устно.

- a) 1. The first festival in honour of Shakespeare in 1769 was a failure. It could have been a success, but rain spoilt everything, as it was taking place in the open air. 2. She could have won the general acclaim at the beginning of her career, but the plays she took part in were very dull. 3. She could have played tragic roles, but they didn't stage tragedies. 4. He studied acting, he could have studied directing as well.
- б) 5. Can John have taken my book without my permission? 6. Can critics really have praised this mediocre performance? It wasn't a success with the public. 7. Can she really have played this role so successfully? I've always thought she is a bad actress, with no talent at all.
- в) 8. He started a new picture last week, he can't have finished it already. 9. I can't understand why nobody answers the call. John and Mary were going to stay at home all day long. They can't have left. 10. I can't find the matches. The children can't have thrown them away. 11. She couldn't have been fond of spending money. She had five children and was thinking of their future.



### Упражнение 13

Составьте по образцу предложения с данными выражениями и переведите.

Can she **have done** it all by herself? No, she **can't have done** it all by herself. (Неужели, не может быть, чтобы ...)

to be awarded the first prize, to praise the film, to leave the stage, to invite a foreign actor, to intend to make a screen version, to devote much time to, to criticize the performance

### Упражнение 14

Выразите несогласие по образцу.

He composed his first music piece at the age of 5.  
Can he really **have composed** his first music piece when he was five? A boy of 5 **can't (couldn't) have composed** anything.

1. Prokofiev entered the Conservatoire at the age of 13. 2. By the age of 14 he had written 4 operas and a symphony besides other music pieces. 3. This actress played on the stage till she was 95. 4. The old composer conducted the orchestra, being stone-deaf. 5. Mozart made his first public appearance when he was 5 years old. 6. It took Marion Anderson only one afternoon to learn this big and difficult part. 7. Mozart could repeat and even write down a whole music composition after hearing it only once.

### Упражнение 15

Переведите письменно.

1. Не может быть, чтобы они уехали, не простившись. 2. Не может быть, чтобы им уже сообщили об этом. 3. Не может быть, чтобы он согласился сыграть эту роль. 4. Неужели он победил на конкурсе пианистов? 5. Неужели он не сказал вам эту новость?

### Упражнение 16

Прочтите, переведите и выскажите свое мнение.  
Используйте *Why not! He could have... или I don't agree, he can't have...*

1. Raphael's last major work was finished after his death by his most important pupil Giulio Romano in Raphael's style. But the basic designs and all the drawings made by Raphael show that his art could have taken a new direction.

2. The tragedy of Eduard Manet's life was that he was the perfect academic painter, unrecognized by the Academy whose dying traditions he alone could have revived.

### Упражнение 17

Глядя на репродукцию, ответьте на вопросы.

1. Do you agree that this miniature could have illustrated the famous words of Shakespeare's contemporary: "There is no excellent beauty that has not some strangeness in the proportion"? 2. Do you agree that this miniature could have been an illustration to a Shakespearean sonnet? Why? 3. Why did the painter place the young man leaning against the tree among white roses? 4. What did the painter want to express by the young man's hand on his heart? 5. What can you say about the young man's love?



Is it happy? 6. Why did the artist elongate (вытянул) the figure of the young man so that first we notice the legs and rich clothes and only last of all his head?



Nicolas Hilliard. A young man leaning against a tree among roses (miniature about 1588)

#### 4) may, might

He **may have gone out**, because his hat isn't here.

I thought he **might have left** before it rained.

Возможно (может быть), он и ушел, так как его шляпы нет здесь.

Я подумал, что он, возможно (может быть), ушел до того, как пошел дождь.

**May, might** в сочетании с перфектным инфинитивом выражают действие, совершение которого в прошлом считается вероятным. Они соответствуют отрицательным предложениям с **can, could** (ср. He can't have gone out, because his hat is here). На русский язык **may, might** в этом сочетании переводятся словами: *может быть, возможно*.

**Упражнение 18**  
Переведите устно.

1. The British actress Sarah Siddons might have been the first to show Lady Macbeth so tall and massive.
2. This actress left the stage because she might have been unpopular with the public.
3. The British composer Delius might have been inspired in writing his first symphony by his love for nature.
4. The per-



formance of his symphony should have been announced beforehand, then many more music-lovers might have come to hear it. 5. We know little about his first period of life, he might have been a school music-teacher. 6. I am afraid I may have made him angry. 7. I think I know you, we may have met, and even not once.

#### Упражнение 19

Перефразируйте по образцам.

It is possible she has missed the train; that's why she is late  
She **may have missed** the train, that's why she is late

- a) 1. It's possible he has left; I haven't seen him since four o'clock. 2. It's possible she has gone out, her bag isn't here. 3. It's possible he has decided to stay after work, let's ring him up. 4. It's possible they've gone to the Pushkin Gallery, let's go there. 5. It's possible he has fallen ill, he felt bad yesterday.

Nobody knows what he did in his youth. Perhaps he was an actor or a theatre worker.

He **might have been** an actor or a theatre worker

- 6) 6. The public didn't understand that critic; perhaps he expressed his opinion not very well. 7. This film was not a success, perhaps it was too complex to be appreciated by the public at large. 8. Perhaps she heard this brilliant pianist during his tour in this country; it was long ago and he was very old then. 9. Nobody believed this information, perhaps it was wrong. 10. Perhaps that noise was made by actors, rehearsing a battle scene.

#### Упражнение 20

Посмотрите на картины на с. 341, 342 и предложите свои суждения на темы:

1. Who they might have been painted by.
2. What century they could have been done in.
3. If you are almost sure who the picture was painted by; try to prove why it must have been painted by the artist you mean.
4. What other pictures by these artists should have been used here instead of these.







\* См. ответы к вопросам  
упражнения 20 на стр. 353

#### Упражнение 21 *Переведите письменно.*

1. Этот художник, возможно, прославился только перед смертью. 2. Может быть, Чосер закончил университет к 17 годам, тогда студенческая жизнь начиналась очень рано. 3. Может быть, картины университетской жизни были взяты из собственного опыта. 4. Возможно, он знал об этом, но молчал. 5. Возможно, она ждала похвалы, а вы ее стали критиковать, вот она и сердится на вас.

#### Текст

#### WILLIAM SHAKESPEARE

It has often been said that Shakespeare must have had a very unusual life, although almost nothing is known about it.

William Shakespeare was born about April 20, 1564 in Stratford-upon-Avon and grew up in his native town for a number of years. He could have attended the local grammar school, which must have been a good one, because it is known that the school had a high reputation at the time. The school probably occupied the upper room of the Gildhall, as the first floor was usually given to the strolling actors in which they played. They first appeared in the town when William was five, in 1569. The boy couldn't have

to grow up расти  
native родной  
to attend посещать  
at the time в то время  
upper верхний  
strolling бродячий  
at least по крайней мере  
touring company гастрол-  
рующая труппа  
in want of future чтобы устро-  
ить свою жизнь  
to suppose предположить  
page паж  
equally равно



it is thought думается  
 probable вероятный  
 supposition предположение  
 anyway как бы то ни было  
 to make a fortune разбогатеть  
 to retire уединяться  
 it is a pity жаль  
 to publish публиковать  
 to spare избавить от  
 to reveal показать  
 to guess догадываться

started visiting their performances at that time, but he could have visited at least some of 23 touring companies of actors that came to play later on, between 1573 and 1587.

We know that during the mid 1580s Shakespeare left his native town for London which then attracted young men in want of future.

In London he might have been working for some time as a school-master. It is also supposed that he might have gone to work as a page for an aristocratic family, that he might have gone to sea, or equally possible he might have been touring for some years abroad with a theatre company. It is thought probable that he could have been a soldier.

But all these are only suppositions. He could have received his great knowledge of human nature from reading as well, not only from his own experience. Anyway, he became famous as a man of theatre, made a fortune, bought a big house with land near Stratford, where he must have retired<sup>1</sup> in 1611 and died in 1616.

The first folio of his works came out only in 1623, seven years after his death. It is a pity that it had not been published while he was alive; it could have spared<sup>2</sup> different legends that those works could not have been written by a man who was not of high position at the Court.<sup>3</sup> We often think that the people who knew Shakespeare should have left some memoirs revealing the life and character of one of the greatest writers in the world. So we can only guess what personality Shakespeare was by reading and studying his works.

(Based on J. C. Trewin "Portrait of the Shakespeare Country")

#### Комментарии к тексту

1. to retire [rɪˈtaɪə] — удаляться, уходить, оставлять (должность), уединяться
2. to spare [speə] — избавляться (от чего-либо)
3. Court [kɔ:t] — двор (короля)

#### Упражнение 22

Выпишите из текста модальные глаголы с инфинитивом и переведите их.

#### Упражнение 23

Прочтите текст и ответьте на вопросы, употребляя модальные глаголы с инфинитивом.

1. Where did Shakespeare receive his education? 2. Could he see the performances of the strolling actors when he was 5? 3. Did he visit any performances of 23 touring companies of actors when he became older? 4. Why did he leave Stratford for London? 5. What might London have seemed to him? 6. What might he have been doing in London? 7. Why should the first folio of his works have been published while he was alive?



## Упражнение 24

Расскажите текст, употребляя модальные глаголы с инфинитивом

## Упражнение 25

Обсудите проблему авторства Шекспира

If you don't believe in the authorship of Shakespeare, say who the works might have been written by. If you believe in the authorship of Shakespeare, explain why he did not publish his works during his lifetime.

## Словарь

to adopt [ə'dɒpt] принять  
to appoint [ə'pɔɪnt] назначать  
to avoid [ə'vɔɪd] избегать, уклоняться  
to behave [bi'heɪv] вести себя  
to break (broke, broken) with покончить с  
to bring (brought) out выя-  
вить  
to challenge [tʃælɪndʒ] бро-  
сать вызов  
to define [dɪ'faɪn] определять,  
дать определение  
to display [dɪs'pleɪ] выстав-  
лять, показывать, выявлять  
to do without обходиться без  
to maintain [men'teɪn] утвер-  
ждать; учреждать; отстаи-  
вать

evil ['i:vɪl] зло; злой  
extra ['ekstrə] статист  
fortune ['fɔ:tʃən] счастье; уда-  
ча; судьба; богатство  
(the) good добро  
head [hed] глава  
passion ['pæʃn] страсть  
range [reɪndʒ] диапазон

respect [rɪs'pekt] уважение  
reverence ['revərəns] благого-  
вание, почтение  
scholar ['skɒlə] ученый

challenging [tʃælɪndʒɪŋ] раз-  
бивающий стереотип  
content [kən'tent] довольный  
curious ['kjʊəriəs] странный  
daring ['deərɪŋ] смелый, от-  
важный, решительный  
eloquent ['eləkwənt] красно-  
речивый  
exquisite ['ekskwɪzɪt] изыскан-  
ный  
faithful ['feɪθfʊl] верный, пре-  
данный, правдивый, точный  
furious ['fjʊəriəs] яростный,  
неистовый  
independent [ˌɪndɪ'pendənt] не-  
зависимый  
peculiar [pɪ'kju:lɪə] особенный  
profound [prə'faʊnd] глубокий  
responsive [rɪs'pɒnsɪv] отзыв-  
чивый, легко реагирующий  
spirited ['spɪrɪtɪd] живой, сме-  
лый

vague [veɪg] неуловимый, не-  
ясный, неотчетливый  
vigorous ['vɪɡərəs] сильный,  
энергичный  
weak [wi:k] слабый

due to [dju:] благодаря  
first night премьера  
happen to + inf. случаться так,  
что...  
in spite of несмотря на  
now that теперь, когда

Интернациональные слова  
decade [di'keɪd] эд. десятиле-  
тие  
loyalty ['lɔɪəltɪ]  
memorial [mɪ'mɔ:riəl]  
profile ['prəʊfi:l]  
psychological [ˌsaɪkə'lɒdʒɪkəl]

Stratford-upon-Avon Страт-  
форд на Эвоне (город)  
"Much Ado [ə'du] About  
Nothing" пьеса «Много шу-  
ма из ничего»  
Julius Caesar ['dʒu:liəs 'si:zə]  
Юлий Цезарь

## Текст

### FRANK BENSON AND THE SHAKESPEARE ME- MORIAL

For 250 years Stratford-upon-Avon must have been doing very well without its own theatre. It was probab-  
ly Charles Edward Flower who decided to break with  
that situation and to maintain a new tradition. He had  
dreamt of a theatre in Stratford where the plays by  
Shakespeare could be staged. It was clear to him that  
the native town of the great poet should have been more  
theatre-minded<sup>1</sup> long ago.  
So, it was due to Flower that<sup>2</sup> on the birthday of  
Shakespeare in 1877 the Shakespeare Memorial was



tounded. The opening play was "Much Ado About Nothing"

It must have been a *curious* performance, though the actors and audience recognized that it was intimate, friendly with its own *peculiar* atmosphere.

For about a *decade* the Shakespeare Memorial must have been *content* to establish itself quietly as a small country-town theatre. Stratford having little experience and being short of good actors welcomed various directors with *respect*. Among them *happened to be* Frank Benson.

On April 1886 Frank Benson played Hamlet at the Shakespeare Memorial. He and Stratford must have realized at once that they were made for each other, for Benson stayed in Stratford. Each of his performances became an artistic event. He trained many of the major classical players of his period. Young people stayed with him longer than they might have done because of the *loyalty* they *could hardly have defined* to the gentle man with the classical profile. Benson, *fair-haired*, handsome, *tireless*, always had a *sunrise spirit*. With him it was always four o'clock in the morning.

The actors *adopted* Stratford as they did no other theatre. To act at Stratford seemed romantic to them: a country theatre, a country greeting. It meant more than the players knew. They created the Stratford theatre, where they were the first freemen of Shakespeare's own world and their leader was a *scholar*, a seer, a *vigorous* intellectual, a man who could *behave* like Quixote and speak with the voice of Shakespearean kings.

Frank Benson was a great actor himself. He played almost in all the major plays by Shakespeare. According to the critics of that time he gave *bold*, unusual interpretations of the characters, always *psychologically* true, *profound* and convincing. He was artistically sensitive, *responsive* to any character he was to play. He had a peculiar gift of mastering and displaying any feeling. He could play *eloquent*, bold, *daring*, *furious* characters and *weak*, poetically *exquisite* ones as well. He was skilful in showing *evil as well as good*. Indeed, he was able to *display* the *entire range* of human *passions* and emotions, *avoiding* anything trivial that might have weakened the image. The acting devices he used were daring and *challenging*. Such was Benson the actor.

In 1916 he was knighted in London, after the performance of Julius Caesar, still wearing the blood-stained robes<sup>1</sup> and the painted white face, the blue lips and lines of pain of the dead Caesar. Benson couldn't have wished any other setting;<sup>5</sup> for the first time an actor had been knighted in a theatre.

Benson had to leave Stratford as he was made director



and *head* of a drama school. In his place an experienced man of half his age,<sup>6</sup> W. Bridges-Adams, *was appointed* to the New Shakespeare Company. He was a man *faithful* to the text, with his own choice of actors for the leading parts and the power to maintain a tradition *independent* of the coming or going of any individual. On *the first night* of the summer season Bridges-Adams said: "Let us think, in all honour and *reverence* and love, of Shakespeare and Sir Frank Benson... to whom we say: 'anyone can grow the flower *now that* it has been planted.' "

(From "Portrait of the Shakespeare Country"  
by J. C. Trewin. Abridged)

#### Комментарии к тексту

1. **theatre-minded** — интересующийся театром
2. **it was due to Flower that...** — Усилительный оборот **It is ... who (that)...** употребляется для выделения члена предложения, несущего наибольшую смысловую нагрузку в предложении, и переводится словами: *именно, как раз*. Например: **it was the actress that made the film so successful.** — Именно актриса принесла успех фильму.
3. **to knight** [naɪt] — присваивать титул «сэра»
4. **robes** [roubz] — мантия
5. **setting** — обстановка
6. **a man of half his age** — человек вдвое моложе

#### Упражнение 26

Образуйте слова по образцам и переведите.

**noun + ly = adjective**  
master + ly = masterly  
мастер    мастерский

- a) man, brother, mother, father, friend, love, day, week, month, home

**adjective + noun + -ed = adjective**  
blue eye + -ed = blue-eyed  
голубой глаз    голубоглазый

- б) long leg, long arm, dark eye, dark hair, fair hair, red face, ugly face, long beard, broad shoulder

#### Упражнение 27

Скажите, от каких слов образованы следующие слова, и переведите.

weaken, friendly, fair-haired, tireless, seer, skilful, challenging, faithful, independent, memorial, nervousness, performance, performer, treatment, convincing, restlessness, sorrowful, naturalistic, immoral

#### Упражнение 28

Переведите сочетания интернациональных слов.

- a) классический профиль, интеллектуальный актер, тривиальная ситуация, интимная атмосфера, мемориальный театр, психологическая интерпретация  
б) the nature of spirit, spirited character, unnatural pathos, vacant throne, ecstatic gallery, the effect of nervousness, display of emotions, reverence and respect, brilliant reason, calculating lady, agonizing decade



### Упражнение 29

Скажите, какой частью речи являются выделенные слова. Переведите предложения.

1. He was made director and *head* of a drama school.
2. He was to *head* a national drama school.
3. There is *reason* to believe that he really was a bold man.
4. His ability to *reason* was so great, that he was considered to be the most eloquent man.
5. They must *respect* his efforts to make them more theatre-minded.
6. All people knowing him show *respect* for his efforts to make the theatre popular.
7. The theatre ticket prices *range* from 1.50 to 3 roubles in our country.
8. The *range* of silent cinema was wide.

### Упражнение 30

Переведите устно.

1. It must have been Charles Edward Flower who decided to break with that situation and to maintain a new tradition.
2. It was due to Flower that on the birthday of Shakespeare in 1877 the Shakespeare Memorial was founded.
3. It must have been a curious performance, though the actors and audience recognized that it was intimate, friendly, with its own peculiar atmosphere.
4. Young people stayed with him longer than they might have done because of the loyalty they could hardly have defined to the gentle man with the classical profile.
5. He and Stratford must have realized at once that they were made for each other, for Benson stayed in Stratford.

### Упражнение 31

- а) Переведите выделенные в тексте слова и выражения.
- б) Найдите в тексте эквиваленты следующих выражений.

обходиться без своего театра, установить новую традицию, именно он, именно благодаря ему, признавать, дружеский, особая атмосфера, приблизительно в течение десятилетия, устанавливаться, приветствовать, отдавать себе отчет, вряд ли сумел определить, вести себя как, говорить голосом короля, смелая интерпретация, не хватать, психологически верный, глубокий, раскрывать (показывать) любое чувство, ослаблять впечатление, разрушающий штамп, вдвое моложе, быть назначенным, независимый, почтение, теперь когда

### Упражнение 32

- а) Прочитайте текст и ответьте на вопросы.

1. When was the Shakespeare Memorial founded and by whom?
2. What was the opening play at the Shakespeare Memorial?
3. Why did Stratford welcome various directors with respect?
4. Why did Benson stay in Stratford?
5. Why did the actors take to Stratford as they did to no other place?
6. What can you say about Benson as an actor?
7. Why did Benson have to leave Stratford?
8. What sort of man came in his place?

- б) Составьте сами 10 вопросов к тексту и дайте на них ответы.

### Упражнение 33

Составьте предложения с данными выражениями по образцам и переведите их.

You **oughtn't** to have behaved like that. (He can't have behaved like that; he **must** (could, might ...) have...)

- а) to avoid trivial devices, to appoint a new director, to behave like, to realize for the first time, to wear a costume, to wish to play, to respect smb for his efforts,



to head the company, to range from ... to, to be content with, to be responsible for, to welcome

It must have been Sarah Siddons who maintained the tradition of presenting Lady Macbeth as a big, tall, fat woman.

- 6) to adopt the method, to define the method, to be true to, to be faithful to, to be interested in, to convince the audience

He happened to be playing the role of Othello.  
Случилось так, что он играл роль Отелло.

- в) to read the part of, to use eloquent words, to play in a pantomime, to rehearse, to perform, to wear a very exquisite costume, to be short of money, to tour

#### Упражнение 34

Составьте предложения, употребляя слова из разных колонок.

actor	sensitive to, responsible to, daring, skilful, challenging, experienced, faithful to, independent of, exquisite, friendly, peculiar
character	gentle, bold, daring, furious, exquisite, weak, independent, full of reverence, passionate, challenging, responsible for
interpretation	bold, profound, psychologically true, convincing, trivial, challenging, faithful to, independent, peculiar
devices	poetic, daring, challenging, emphasizing, weakening, truly new
the range of	devices, passions, feelings, thoughts, colours, intonations
to display	feelings, passions, thoughts, inner life, beauty, evil, the range of
to seem	romantic, challenging, daring, bold, furious, vigorous, peculiar
to recognize	the right to, achievements, independence, treatment, talent
to be short of	money, talented actors, good scripts, challenging interpretation

#### Упражнение 35

Закончите каждое предложение в нескольких вариантах.

1. It is due to his effort to maintain ... that ...
2. For the first time in my life I behaved ... because ...
3. For the first time in my life I was short of ... that's why ...
4. For the first time in my life I was content with ... that's why ...
5. I happened to see his daring interpretation of ... and I ...
6. Now that we have realized the importance ...
7. Now that he heads the company ...
8. As I am interested in the range of ...
9. He must have been doing very well without ... that's why ...
10. It must have been he who ...
11. It must have been in Stratford that ...
12. It is the director's bold interpretation of the play that ...



### Упражнение 36

Вставьте недостающие  
жебные слова (артикли, пред-  
логи, слово one) и расскажи-  
те текст

While being ... holiday in some country place Charles Edward Flower went to see "Macbeth" [mak'beθ] with Benson in the leading role. Benson was unknown as an actor at ... time. The performance happened to be the most agonizing ... Benson was to play ... the first time in his life in the presence of Flower, who was the founder of the Shakespeare Memorial Theatre. Benson was full of hopes and asked everybody in the cast to try his best. But curious things began to happen when the First Witch (ведьма) announced with unnatural pathos: "The cat has mewed three times." The actress must have been suffering from the effect of nervousness. Then suddenly in another scene the curtain went down in ... middle of an important monologue before the murder was to be done.

While the audience was wondering what it might mean, it rose again when Benson was looking skyward, using spirited eloquent words. In the banquet scene a local extra who was on the steps of the throne and who was on the stage for the ... time, suddenly began to play with his helmet (шлем). He kept on playing until his helmet rocketed and fell just in the middle of the stage. The gallery was ecstatic. Light failed and went up in the wrong places. Benson looked at the box where Flower was to be sitting, it was empty; Flower was gone.

But after the performance Benson got the Stratford invitation for a week.

Luckily Flower who had a sense of humour, invited Benson to play Hamlet in the New Stratford theatre.

### Упражнение 37

Вставьте предлоги и переска-  
жите текст.

Let's look ... Richard the Second in Benson's treatment. His Richard was king and no king ... the same time. In words he was a convincing exquisite artist, in life as king he was incompetent. Benson, ... a fair wig (парик) and a small beard, was quieter in his method ... playing than anyone had known him to be before. Full ... pain in his heart, Richard avoided showing his restlessness. He behaved like a true king, full ... dignity (достоинство), in spite ... a daring moment at Westminster Hall when flat ... the ground he lay in his despair. When he had crowned Bolingbroke, he moved as was his habit, ... the vacant throne set against a great painted window. Then recalling himself suddenly, he stepped aside with a vague gesture and a low sad laugh. When soldiers had come to take him ... Tower, Richard stood hearing and seeing nothing ... some time. His fingers were beating time (отбивать такт) to the music as the curtain fell. This early performance must have been very sorrowful. Critics wrote that the interpretation ... Richard was artistically bold, the range ... emotions displayed ... Benson was amazing.



**Упражнение 38**

Исходя из смысла, вставьте  
as или like. Перескажите.

Garrick, the famous actor of the 18th century in England, won the hearts of audiences when he was 30. The range of images he created as well as the range of emotions he displayed were really amazing. He was a bold actor, who broke with the old theatre traditions and maintained new ones.

Traditionally Shakespeare's plays were presented ... pantomime, in which the text did not play an important role. According to Garrick, tragedy had to be played ... tragedy, where all kinds of passions and emotions had to be displayed in a convincing, daring way. For the first time the stage was filled with light to make it look ... a picture. Garrick's acting was marked with plasticity and an exquisite sense of colour. He was always faithful to the text, which he himself reconstructed ... nobody before him.

**Упражнение 39**

Переведите слова и переска-  
жите тексты.

1. The screen-version of Richard III was surely the (главный) event of the British Festival held in Moscow. The acting of Sir Laurence Olivier was certainly an outstanding artistic achievement. His Richard — the embodiment of (зла) — could be (красноречивым) in his speeches, (яростным) in passions; he could (носить) any mask to seem (убедительным и правдивым). But some critics found that he (следовало бы избегать) communicating the audience his (злые) plans so freely and (смело). (Благодаря) this the inner tension of the audience was taken a little away. But still the public was able to see the amazing (диапазон) of feelings that this (одаренный) actor skilfully displayed.

2. Ernst Bloch (1880—1959), an American composer, had been working at night for some years. (he was a clock dealer) before he completed his opera "Macbeth", which was staged in 1910. The work, very (смелая) for its time made so deep an impression on Romain Rolland that he went to Geneva to (приветствовать) the composer and express his (уважение) to him and his (сильное) art. The opera was revived only 25 years later in Italy and scored a huge success.

3. (Случилось так, что Стрэтфорд заказал) the portrait of Shakespeare in 1768 to Benjamin Wilson, who made a gloomy domestic portrait. Of course, the portrait (нужно было бы заказать) to Gainsborough, who (интересовался) in the origin of Shakespeare's poetic world. Gainsborough could have created the portrait (верный) to the spirit of Shakespeare.

**Упражнение 40**

Переведите письменно.

Когда в Шекспировском театре начались репетиции «Макбета», оказалось, что взгляды Лоренса Оливье и Вивьен Ли (Laurence Olivier, Vivien Leigh) на трактовку Леди Макбет противоположны. Оливье считал, что Леди Макбет холодная женщина, которой недостает воображения, чтобы предвидеть (fore-

Упражнение 41  
... ..

Упражнение 42  
... ..

... h Ransdson  
Shakespeare's He  
... ne desgl

Упражнение 43  
а) Просмотри  
б) Ответьте на



see) судьбу. Вивьен Ли считала, что суть (essence) трагедии заключается в любви Леди Макбет к мужу, в ее желании видеть его на троне, во главе государства.

Некоторые критики хвалили игру Вивьен Ли. Ее Леди Макбет была красивая, изысканная, красноречивая, маленькая, энергичная, но страшная женщина. Другие критики критиковали ее внешность и голос, считая, что они делали образ менее убедительным. Ей следовало бы вести себя на сцене менее изысканно, более яростно, тогда злая натура Леди Макбет могла бы раскрыться полнее.

#### Упражнение 41

Расскажите текст:

1. in the person of C. E. Flower 2. in the person of Frank Benson 3. in the person of one of the Bensonian actors 4. in the person of W. Bridges-Adams 5. a theatre critic.

#### Упражнение 42

Подготовьте сообщения по темам:

1. The birth of the Shakespeare Memorial Theatre.
2. Frank Benson is a great English actor and stage-producer.
3. A great English actor in Shakespeare's play and his interpretation of the character.
4. Characters shown in the pictures.



Ralph Richardson as Falstaff in Shakespeare's Henry IV, in 1945. Costume design by Roger Furse



A scene from "The Twelfth Night"

#### Упражнение 43

- а) Просмотрите текст и определите его тему.
- б) Ответьте на вопросы:

1. What kind of film-productions are described here?
2. Which productions are described as the most challenging?



is no wonder **неудивительно**  
 all over the world **по всему**  
 миру  
 to mention just a few **если упо-**  
 мянуть всего лишь несколько  
 considerably **чрезвычайно**  
 eloquently **красноречиво**  
 in over three weeks **за три не-**  
 дели  
 to oppose **противостоять**  
 responsive **легко реагирую-**  
 щий  
 to accept **принимать**  
 calculating **расчетливая**  
 throne **трон**  
 at the head **во главе**  
 profoundly **глубоко**  
 faithful **точный**  
 to achieve **получить**  
 to sting **жалить**  
 in spite of **несмотря на**  
 to lie **лежать**  
 seed **зерно**  
 "Throne of Blood" **«Кровавый**  
 трон»  
 fundamentally **по существу**  
 to exist **существовать**  
 fury **ярость**  
 to signify **обозначать**  
 background **фон**  
 fear **страх**  
 unexpectedly **неожиданно**  
 immorality **безнравственность**  
 to realize **осознавать**  
 milky fog **густой туман**  
 "Spider's Castle" **«Замок пау-**  
 ка»  
 sense of direction **чувство на-**  
 правления  
 one way then another **то туда,**  
 то сюда  
 frustration **растерянность**  
 hooves **копыта**  
 to avoid **избежать**  
 scholarly **ученый**  
 pedantry **педантизм**  
 cuts (зд.) **монтаж**  
 to deserve **заслуживать**  
 "Chimes at Midnight" **«Полу-**  
 ночный звон»  
 tribute **дань**

1. Shakespeare's world of poetry is so great that it is no wonder that Shakespeare has been inspiring not only the English stage-producers and film-directors, but artists all over the world.

Among the non-English screen-versions of Shakespeare there are American, Japanese and Soviet ones, to mention just a few.

2. In 1948 Orson Welles (1915—1985), a considerably well-known stage-producer, actor and film-director, made his fifth film. It was "Macbeth". The screen-version of this play speaks eloquently of his love of the playwright.

There is no other film-director who could have shot this tragedy in just over three weeks. Orson Welles did it in this short period of time after intensive rehearsals. The interpretation of the play was bold and unusual.

His Macbeth is not opposed to evil when the film begins; being responsive to it he accepts it. His Lady Macbeth is a cold calculating murderess with only one wish: to see her husband on the throne, at the head of the country.

Orson Welles was so profoundly interested in the nature of evil that he produced a screen-version of another Shakespeare play, "Othello", in 1952. It was more successful than "Macbeth", faithful to the major speeches and clever in use of locations. He gave the play a look it could have never achieved on stage. In his interpretation Iago is the scorpion, who stings his master to death, in spite of himself. Iago, according to the idea of the director, can only be true to his nature, and here lies the seed of tragedy.

3. Five years later, in 1957, another screen-version of Shakespeare tragedy appeared on the screen. It was again "Macbeth" shot by Akira Kurosawa from Japan (born in 1910) under the title of "Throne of Blood". Kurosawa's film treats man as fundamentally unable to exist in harmony with other people. Kurosawa's world in this film, like Shakespeare's is "full of sound and fury signifying nothing". His characters behave like puppets, manipulated by fate, often lost between reality and illusion, between truth and falsehood, between love and hate. "Throne of Blood" has a convincing Japanese background, but the characters display a universality that communicates their doubts and fears in spite of the national style used by Kurosawa.

The unexpectedly vigorous camera movements and the terrifying looks on the characters' faces create a kind of feeling of the immorality of the world being shown on the screen. The feeling is that the characters don't realize what they do.



There is a brilliant episode in the film in which two soldiers gallop furiously through a milky fog toward the "Spider's Castle", only to lose all sense of direction. In panic they gallop one way then another, while Kurosawa boldly fixes their frustration, using a curious melody on the sound-track which accompanies the coming and going of the horses' hooves.

4. At the beginning of the 70s a third "Macbeth" was produced by Hollywood, which was rather naturalistic in showing all the murders. Critics wrote that the director should have taken some risks of the kind Orson Welles or Kurosawa had taken to avoid naturalism.

5. Perhaps the best Shakespearean adaptation made anywhere is still "Hamlet" by Grigory Kozintsev (1905—1973) shot in 1964. His preparation for the film lasted many years and resulted in scholarly essays on Shakespeare and Shakespearean interpretations; but the film avoids any mark of pedantry. Kozintsev's cuts, reorganizations and interpretations of action scenes all help to concentrate the story on the psychological drama.

6. Besides these films there were some others, not bad ones, that deserve to be mentioned here. They are: "King Lear", G. Kozintsev's last film (1971), "Othello" by Yutkevich (1956—1957), where Othello (S. Bondarchuk) was very close to modern man in his psychological make-up; "Chimes at Midnight" by Orson Welles about Falstaff (the 60s) and some others. All of them are a good tribute to William Shakespeare from different parts of the world.

(From "The Best World Film Directors")

#### Упражнение 44

Внимательно прочтите текст и озаглавьте каждую его часть.

#### Упражнение 45

Ответьте на вопросы.

1. What interested Orson Welles in the tragedies "Macbeth" and "Othello"?
2. How does Kurosawa show the characters in "The Throne of Blood"?
3. How many screen-versions of "Macbeth" were created and which was the most successful and why?
4. What is said about Grigory Kozintsev's "Hamlet"?

#### Упражнение 46

Напишите краткую аннотацию и реферат текста.

#### Упражнение 47

Темы для обсуждения и устных сообщений.

1. Shakespeare on the screen.
2. The films based on Shakespearean plays you have seen.
3. Interpretations of Shakespeare's characters.
4. Your favourite film-director (actor) in a screen version of a Shakespearean play.
5. Your favourite performance of a play by Shakespeare.

Ответы к упр. 20: Edouard Manet "The Spanish Dancers".  
Vincent van Gogh "Children".



## А. Теория перевода

1. Что такое перевод? . . . . .	354
2. Перевод слов . . . . .	354
3. Грамматические значения в переводе . . . . .	355
4. Единицы перевода . . . . .	356
5. Переводческие преобразования (способы перевода) . . . . .	356
6. Виды перевода . . . . .	358

## Б. Обучение переводу

Текст: Alexander Scriabin (1872-1915) . . . . .	359
Задания-инструкции к переводу . . . . .	360
Вариант перевода текста . . . . .	361

## Теория перевода \*

## 1. Что такое перевод?

При переводе всегда имеются два текста, из которых один является исходным, а второй создается на основе первого путем определенных операций — межъязыковых трансформаций. Первый текст называется **подлинником**, второй — **текстом перевода**.

Не всякая замена текста на одном языке текстом на другом языке является переводом. О переводе можно говорить только тогда, когда межъязыковая трансформация осуществляется не произвольно, а по строго определенным правилам. Решающую роль для перевода играет тот факт, что разные языки содержат единицы, различающиеся по форме, но совпадающие по значению.

Поиск смыслового эквивалента и составляет суть работы над переводом. Поскольку минимальным текстом (речевым произведением) является предложение, постольку процесс перевода осуществляется в пределах минимум одного предложения (чаще целой группы предложений), причем в предложении, как правило, устраняется

несовпадение по форме между единицами разных языков.

Исходя из этого можно дать следующее определение перевода:

**Переводом называется процесс преобразования речевого произведения на одном языке в речевое произведение на другом языке при сохранении неизменного значения.**

Задача перевода заключается в том, чтобы сделать эквивалентность перевода наиболее полной. Однако следует иметь в виду, что при переводе существенной является эквивалентность значений не отдельных слов или предложений, но всего переводимого текста в целом по отношению ко всему тексту перевода.

Перегруппировки, перестановки и перераспределения отдельных смысловых элементов при переводе неизбежны.

## 2. Перевод слов

Все типы смысловых соответствий между словами двух языков можно свести к трем: 1. полное соответствие; 2. частичное соответствие; 3. отсутствие соответствия.

**Случаи полного совпадения значений слов** разных языков относительно редки. Как правило, это слова однознач-

\* Излагается по книге Л. С. Бархударова «Язык и перевод». — М., 1975.



ные: имена собственные, географические названия, названия месяцев, дней недели, термины и др.

Наиболее распространенным случаем является **частичное соответствие значений слов**, при котором одному слову одного языка соответствует несколько смысловых эквивалентов другого языка. Подавляющее большинство слов любого языка характеризуется многозначностью, причем системы значений в двух языках не совпадают. При переводе данное явление представляет трудность в том отношении, что необходимо произвести выбор между возможными соответствиями. В большинстве случаев возможность сделать правильный выбор обеспечивается указаниями контекста предложения, абзаца или текста в целом.

К **безэквивалентной лексике** относятся: 1. имена собственные, названия учреждений, организаций, газет, журналов, компаний и пр., не имеющие постоянных соответствий в лексике другого языка; 2. реалии, т. е. слова, обозначающие предметы, понятия и ситуации, не существующие в практическом опыте людей, говорящих на другом языке. Безэквивалентная лексика представляет определенные трудности в переводе, которые преодолеваются следующим образом: 1. **транслитерацией** или **транскрипцией** (т. е. передачей русскими буквами написания или произношения) названий компаний, фирм, газет, географических наименований, имен собственных и т. п.; 2. **калькированием** — заменой составных частей реалии прямыми лексическими соответствиями: grand jury — большое жюри, кандидат наук — Candidate of Science и т. д.; 3. **описательным (разъяснительным) переводом**; 4. **приближенным переводом**.

Перевод немыслим без знания предметов и ситуаций, описываемых в исходном тексте.

### 3. Грамматические значения в переводе

Значения, являющиеся лексическими в одном языке, в другом могут быть грамматическими и наоборот. Так, на-

пример, в рассказе "A Casual Affair" С. Моэма есть предложение: "He'd always been so spruce and smart; he was shabby and unwashed and wild-eyed." — *Прежде* он был таким щеголем, таким элегантным. *А теперь* был грязный, в лохмотьях, с одичалым взглядом". Русские слова *прежде* и *а теперь* в английском тексте выражены грамматическими формами *had been* и *was*, выражающими предшествование первого события второму.

Как и в области словарного состава, в отношениях между грамматическими системами двух языков полное совпадение наблюдается в редких случаях. Расхождения между языками особенно глубоки тогда, когда той или иной форме одного из языков нет прямого соответствия в другом языке. Так, в русском языке глагол характеризуется наличием двух форм — совершенного и несовершенного вида, т. е. при употреблении глагола обязательно должна быть выражена завершенность или незавершенность действия. В английском же языке такого противопоставления нет. Поэтому при употреблении английского глагола характер протекания действия (его завершенность или незавершенность) не получает формального выражения. Правда, часто соответствующая информация извлекается из контекста, так что при переводе затруднений в выборе форм вида обычно не возникает. Так, в предложении "Every Saturday he *went* to the cinema" форма *went* передается несовершенным видом: «Каждую субботу он *ходил* в кино», в то время как в предложении "When he *had finished* his work last night, he *went* to the cinema" та же самая форма передается совершенным видом: «Вчера вечером, окончив работу, он *пошел* в кино». В этих примерах информация о характере протекания действия содержится в обстоятельствах: every Saturday (обозначает повторность действия) и When he had finished his work last night (обозначает определенный момент в прошлом).

В процессе перевода нормальной и



обычной является ситуация, когда значения, выраженные грамматически, выражаются в переводе лексическими средствами и наоборот.

#### 4. Единицы перевода

##### 1. Пословный перевод.

Часто в качестве единицы перевода выступает слово:

He	came	home.	I	looked	at	her.
↓	↓	↓	↓	↓	↓	↓
Он	пришел	домой.	Я	посмотрел	на	нее.

Как правило, в предложении лишь часть слов получает при переводе пословные соответствия, в то время как остальные слова таких соответствий не имеют, и перевод остальной части осуществляется на уровне словосочетаний.

2. Перевод на уровне словосочетаний — это перевод идиоматических или устойчивых словосочетаний. Их значение не равняется сумме значений их компонентов. В качестве единицы перевода выступает все словосочетание в целом. Например: *to be a success (with the public)* — иметь успех (у публики); *to try one's hand at* — пробовать свои силы в; *to be good at* — хорошо знать, владеть (о предмете) и т. д.

Нередко такой единицей выступает свободное словосочетание, значение которого полностью складывается из суммы значений входящих в него слов. Например: *to get dressed* — одеться; *to come late* — опоздать; *to be proud* — гордиться.

Чаще всего встречается такой вид соответствий, при котором некоторые слова передаются пословно, а остальные на уровне словосочетаний:

He	was	a	member	of	the	jury.
↓		↓			↓	
Он			входил	в	состав	жюри.

3. Перевод на уровне предложений имеет место тогда, когда предложение является идиоматическим. К их числу относятся пословицы и поговорки, разного рода клише, формулы, надписи и т. п. Например: *Wet paint.* — Осторожно, окрашено! *No smoking.* —

Курить запрещается. *Many happy returns of the day!* — Поздравляю с днем рождения! *Tastes differ.* — О вкусах не спорят. и т. д.

#### 5. Переводческие преобразования (способы перевода)

1) **Перестановки** — изменение расположения (порядка следования) языковых элементов: слов, словосочетаний, частей сложного предложения, самостоятельных предложений в строе текста.

Изменение порядка слов и словосочетаний в структуре предложения — наиболее распространенный случай. Порядок слов в английском и русском языках неодинаков. Ср. следующий пример:

1		2
A suburban train		was derailed
3		4
near London		last night.
4		3
Вчера вечером		вблизи Лондона
2		1
сошел с рельсов		пригородный поезд.

Противоположный порядок следования компонентов в переводе объясняется тем, что порядок следования членов английского предложения определен правилами английского синтаксиса: подлежащее + сказуемое + обстоятельство. Обстоятельства обычно располагаются в конце предложения после сказуемого (или дополнения, если оно имеется). Обстоятельство места обычно предшествует обстоятельству времени, хотя нередко обстоятельство времени выносится в начало предложения. В русском языке порядок слов обусловлен тем, что слова, несущие впервые сообщаемую информацию, ставятся обычно в конце предложения. Второстепенные элементы — обстоятельства времени и места — располагаются обычно в начале предложения, если они сами не оказываются носителями новой информации.

2) **Замены частей речи.** При переводе часто встречаются замены существительного местоимением, отглагольного



существительного глаголом в личной форме, существительного с суффиксом деятеля *-er* личной формой глагола и т. п. Например:

I'm no dancer, but I like watching her dance.— Я не танцую, я только люблю смотреть, как она танцует.

He is not a terribly good mixer.— Он не очень сходится с людьми.

Довольно обычной является замена прилагательного существительным. Например:

The British Film Industry — кинопромышленность Англии  
the American decision — решение США

Английское прилагательное в сравнительной степени может заменяться отглагольным существительным со значением увеличения или уменьшения объема, размера или степени и пр.:

shorter working hours ... — сокращение рабочего дня ...

Прилагательное в составе сказуемого часто заменяется глаголом: *to be glad* — радоваться, *to be angry* — сердиться, *to be silent* — молчать.

I was really glad to see him.— Я ему обрадовался.

Замена частей речи часто сопровождается заменой членов предложения, т. е. перестройкой синтаксической структуры предложения.

Самый обычный пример такой перестройки — замена английской конструкции пассивного залога русским действительным залогом. Подлежащим в русском предложении становится слово, соответствующее английскому дополнению с *by*, или же подлежащее отсутствует, и предложение становится неопределенно-личным. Ср., например:

He was met by his assistant.— Его встретил помощник.

He was offered another job.— Ему предложили новую работу.

Довольно обычна замена подлежащего английского предложения обстоя-

тельством в русском языке. Ср., например:

The eight years from 1963 through 1970 saw the publication of eight full treatments of the subject.— За восемь лет, с 1963 по 1970, было опубликовано восемь работ, дающих исчерпывающее освещение этой проблемы.

The next week will see... — На следующей неделе ...

Tonight sees ... — Сегодня вечером ...

В функции дополнения в такого рода предложениях обычно употребляется отглагольное существительное, которое трансформируется в переводе в глагол-сказуемое.

Следует иметь в виду, что во многих случаях синтаксическая перестройка предложения обусловливается соображениями не грамматического, а стилистического порядка.

3) **Синтаксические замены в сложном предложении.** В строе сложного предложения наблюдаются: замена простого предложения сложным, сложного предложения простым, союзного типа связи бессоюзным и наоборот. Ср., например:

That was a long time ago. It seemed like fifty years ago.— Это было давно — казалось, что прошло пятьдесят лет.

I like watching her dance.— Я люблю смотреть, как она танцует.

They looked unprofessional.— Видно было, что они не профессионалы.

I thought I probably wouldn't see him again till vacation started.— Я подумал, что до начала каникул я его не увижу.

It was so dark that I couldn't see her.— В темноте я не видел ее.

4) **Конкретизация** — замена слова или словосочетания с более широким значением словом или словосочетанием с более узким значением. Так, существительное *thing*, имеющее широкое обобщенное значение, переводится конкретными существительными: вещь, предмет, дело, факт, случай, обстоятельство, произведение, существо и пр.



Конкретизируются при переводе глаголы движения *come* и *go*. *Come* переводится *приходить, прибывать, приезжать, приплывать, прилетать* и пр., а *go* — *идти, ходить, ехать, отправляться, сходить, проходить, плыть, лететь* и пр. Обычной является конкретизация глаголов речи *say* и *tell* — *говорить, (рас)сказать, повторить, заметить, отметить, утверждать, сообщать, высказываться, спросить, возразить, приказать, велеть* и пр.

Конкретизации часто требует и глагол *to be*.

*He is in the Army.* Он *служит* в армии.

*He is at school.* — Он *учится* в школе.

*He may have to stay in Hollywood and write a picture ... Guess who's going to be in it?* — Может быть, ему придется остаться в Голливуде и написать сценарий. ... Угадай, кто будет сниматься?

Часто конкретизация сопровождается заменой частей речи и изменением структуры предложения.

5) **Обобщение** — это замена единицы с более узким значением единицей с более широким значением:

*He came over and visited me practically every weekend.* — Он часто *приезжал* ко мне, почти каждую неделю.

6) **Антонимический перевод** — это преобразование утвердительной конструкции в отрицательную и наоборот, сопровождаемое заменой одного из слов переводимого предложения на слово с противоположным значением, т. е. на антоним:

*He didn't say anything.* — Он *про-молчал*.

*That doesn't happen much, though.* — Но это иногда *бывает*.

Антонимический перевод типичен при передаче на русский язык конструкции с *not ... (un)till ...*; при этом *(un)till* заменяется на *лишь тогда (только тогда), когда*:

*They gave me the wrong book, and I didn't notice it till I got back to my*

*room.* — Я только дома заметил, что мне дали не ту книгу.

Этот тип перевода употребляется также в отрицательном предложении со словом *without* с *-ing*-формой:

*He never met him without asking him.* — Он *всякий раз при встрече спрашивал* его.

Антонимы употребляются при переводе предлогов и частиц, ср.:

*Keep the child out of the sun.* — *He* держите ребенка на солнце.

*It wasn't as cold as it was the day before.* — *Стало* теплее, чем вчера.

7) **Опущения**. При переводе часто опускаются слова, семантически избыточные, т. е. слова со значением, которое может быть извлечено из текста без их помощи. В английском языке нередко встречаются «парные синонимы», объединенные союзом *and*. Так как русскому языку они не свойственны, то при переводе необходимо один из них опустить, например:

*... by force and violence ...* — насильственно

*the bold and courageous struggle* — мужественная борьба

*happily and fortunately* — к счастью

Как правило, разного рода трансформации осуществляются одновременно, поэтому перевод является столь сложным и трудным делом.

## 6. Виды перевода

Перевод, адекватно передающий смысл подлинника при соблюдении грамматических, лексических и стилистических норм языка, на который переводят, называется **эквивалентным**. Так называемый «буквальный» перевод часто приводит к искажению смысла сообщения и нарушению норм языка перевода, так как единицей перевода берется не предложение, а слово или словосочетание. Так, если английское предложение *Keep off the grass* перевести как «Держитесь прочь от травы», то это будет буквальным переводом. Эквивалентным переводом, в



котором сохранен смысл подлинника и нормы русского языка, является перевод: *По газонам не ходить* (перевод на уровне предложения).

Буквальный перевод следует рассматривать как перевод ошибочный. Так, буквальный (пословный) перевод английского словосочетания *a delicate balance* «деликатный баланс» неверен, значение этого словосочетания — «неустойчивое равновесие» (требуется перевод на уровне словосочетания). При «вольном» переводе исходные предложения передаются как неделимые единицы, хотя их можно было бы перевести «ближе к тексту», т. е. на уровне словосочетаний или слов. Ср. несколько примеров такого перевода из повести Дж. Сэлинджера «Над пропастью во ржи» (переводчик Р. Райт-Ковалева):

## Б

### Текст

#### ALEXANDER Scriabin (1872-1915)

1. Scriabin, scion of an aristocratic family of Moscow, came out of the same milieu as his friend Sergei Rakhmaninov; they were classmates at the Moscow Conservatory. He had the good fortune to attract the notice of the then Maecenas of Russian music, the publisher Belyaiev. The latter helped to launch his career by organizing a concert tour on which Scriabin played his early piano works in Amsterdam, Brussels, Paris, and Berlin.

2. For several years Scriabin was professor of piano at the Moscow Conservatory. In 1903 he gave up teaching and went abroad to give concerts of his works. He was a tremendous success especially with the leading British critics. His biographer, Eaglefield Hull, wrote that "the sonatas of Scriabin are destined in the future to occupy a niche of their own, together with the forty-eight Preludes of Bach, the thirty-two sonatas of Beethoven, and the piano works of Chopin". So serious a writer as W. J. Turner said that Scriabin's works represented "the chief advance in musical consciousness since Beethoven's time".

3. It was in the field of harmony that Scriabin made his chief contribution. Guided by a refined sense of hearing and bold imagination, he created chords that opened up new perspectives; he pointed the way to a freer use of the twelve tones. He helped abolish the traditional distinction between major and minor; anticipated polytonal and atonal modes of thought. His music had a distinctly twentieth century look.

Some things are hard to remember. Бывает, что нипочем не вспомнишь, как все было.

I'm lonesome as hell. Меня тоска заела.

«Вольный» перевод широко применяется в практике художественной литературы, однако при нем может происходить слишком большая потеря информации и возникает опасность перерастания перевода в «отсебятину». По этой причине недопустим вольный перевод официальных текстов, политических, юридических, дипломатических и т. п.

В переводе текстов всех типов и жанров нужно стремиться к тому, чтобы перевод приближался к эквивалентному.



4. His most famous tone works are: "Poem of Ecstasy" (1908) and "Prometheus — The Poem of Fire" (1910). Scriabin intended the latter piece to be performed in conjunction with a "colour organ" that was supposed to flash on a screen colours synchronized with the music.

5. In 1910 Scriabin returned to Russia. He produced his last piano sonatas. He dreamed of writing a vast symphony for which all the peoples of the Earth would unite in a great festival. His masterpiece was to be presented by two thousand white-robed performers; music was to be united with poetry, acting, dancing, colours, and perfumes. Much as he talked about it, Scriabin never got around to writing it. His initial attempts were interrupted by the outbreak of the First World War. He gave a memorable series of concerts and died after one of them, in April 1915, a few months after his forty-third birthday.

6. Scriabin was one of the composers who played an important part, at the beginning of the century, in preparing the public for new conceptions. He was one of the representatives of the progressive trend in Russian music.

(From "Introduction to Contemporary Music"  
by Machlis. Adapted)

#### Задания-инструкции к переводу

1. Просмотрите текст целиком, чтобы понять, о ком он.
2. Расскажите, о чем идет речь в тексте.
3. Прочитайте абзац 1. О чем он?
4. Прочитайте первое предложение и определите, какое оно — простое или сложное.

Сложное предложение следует разделить на части, т. е. выделить главное и придаточное предложения или ряд простых предложений, связанных между собой. Пунктуация — запятые, тире, скобки, а также союзы — могут служить границами составных частей сложного предложения. В простом распространенном предложении выделите главную часть — подлежащее и сказуемое с непосредственно относящимися к ним словами.

Подлежащее, как правило, выражено существительным (или местоимением) без предлога и стоит обычно на первом месте в предложении (в придаточном предложении — сразу после союза). Под «местом» в предложении следует понимать не отдельное слово, но всю группу зависимых слов к данному члену предложения (например, группа подлежащего, группа сказуемого, группа дополнения и т. п.).

Сказуемое является смысловым центром всего предложения. В состав сказуемого обязательно входит глагол в личной форме, который стоит на втором месте в предложении.

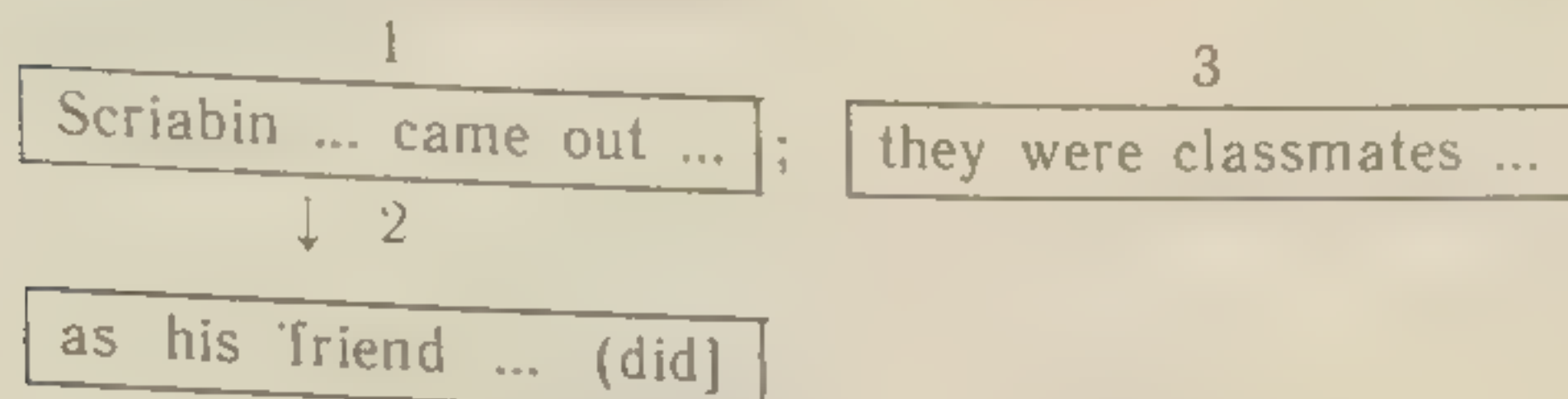
Найдя сказуемое, надо определить его грамматическую форму. 5. Выделите все второстепенные элементы предложения, определите, какими членами предложения они являются.

6. Посмотрите незнакомые слова в словаре. Знание точной орфографии слова необходимо. Для отыскания правильного значения нужно точно определить, в функции какой части речи это слово выступает в предложении, чему помогает грамматический анализ предложения. В словаре необходимо познакомиться со всеми основными значениями данного слова. Контекст подсказывает выбор нужного значения.

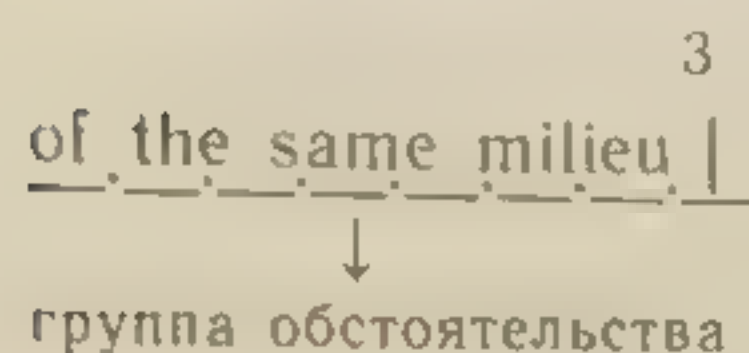
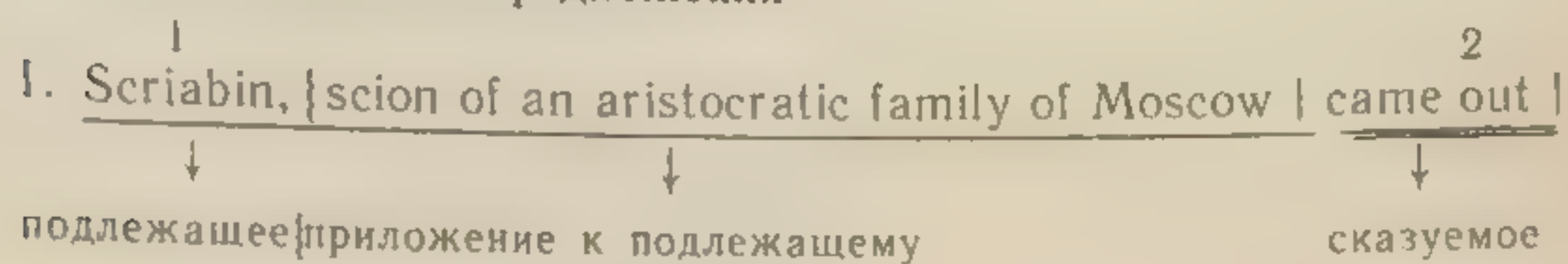


7. Проанализируйте структуру предложения, как показано ниже.

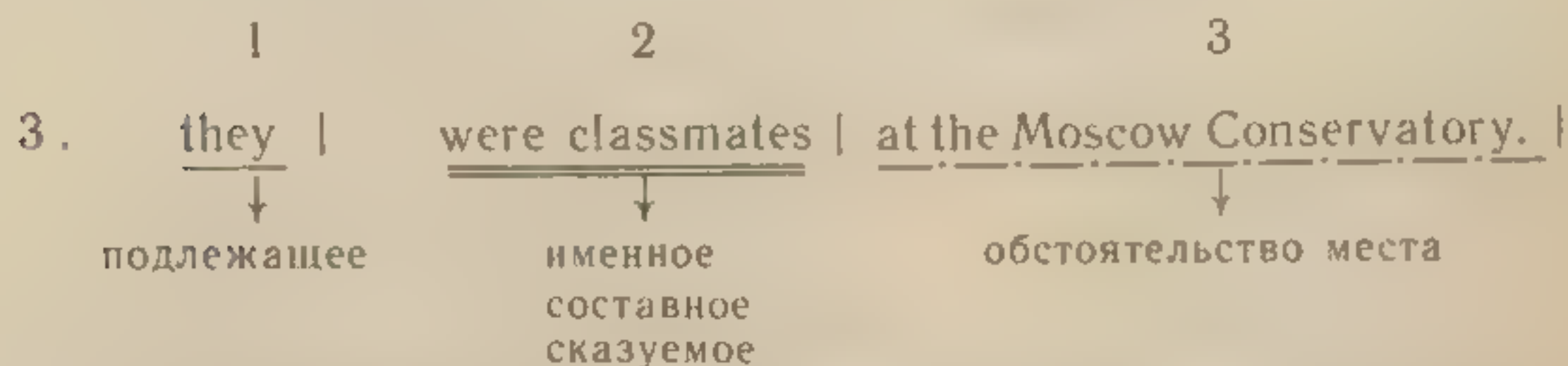
### Общая схема предложения



### Анализ по членам предложения



2. as his friend Sergei Rakhmaninov; | — придаточное определительное предложение, уточняющее слово the same; сказуемое did — опущено



8. Познакомившись с теорией перевода, определите, что можно перевести пословно, а что — на уровне словосочетания. Запишите свой перевод и объясните, какие переводческие преобразования вы произвели.

9. Сделайте синтаксический анализ второго предложения. В этом предложении встречаются две трудности: перевод на уровне словосочетания — had the good fortune to attract the notice и слово then, употребленное в непривычной для него функции. Напишите перевод предложения.

10. Переведите весь текст письменно. Сверьте свой вариант перевода с предложенным и оцените, какой из них более точно передает смысл подлинника.

### Вариант перевода текста

1. Скрябин, родившийся в московской аристократической семье, принадлежал к тому же кругу, что и его друг Сергей Рахманинов, вместе с которым он учился в Московской консерватории. К счастью для Скрябина, тогдашний покровитель русской музыки, издатель Беляев, обратил на него свое внимание. Успешная музыкальная судьба Скрябина началась благодаря помощи этого мецената, организовавшего его концертное турне по таким городам, как Амстердам, Брюссель, Париж и Берлин, во время которого Скрябин исполнял свои ранние произведения для фортепьяно.

2. В течение нескольких лет Скрябин преподавал по классу фортепьяно в Московской консерватории. В 1903 году он прекратил эту деятельность и отпра-



вился с концертами своих произведений за границу. Его концерты имели огромный успех, особенно у ведущих критиков Англии. Иглфилд Холл, его биограф, писал, что «в будущем сонатам Скрябина суждено занять почетное место наряду с 48 Прелюдиями Баха, 32 сонатами Бетховена и фортепьянными сочинениями Шопена». А столь серьезный музыковед, как У. Д. Тернер, заявил, что «сочинения Скрябина представляют собой крупнейшее достижение в музыкальном мышлении со времен Бетховена».

3. Свой главный вклад Скрябин внес в область гармонии. Благодаря утонченному музыкальному слуху и смелому воображению он создал аккорды, ставшие целым открытием. Он указал на способ более свободного использования 12 тонов, способствовал снятию традиционного противопоставления мажора и минора, предвосхитил способы политонального и атонального мышления в музыке. Его музыка всецело принадлежит XX веку.

4. Самые известные тональные произведения Скрябина — «Поэма экстаза» (1908 г.) и «Прометей — Поэма огня» (1910 г.). Скрябин хотел, чтобы «Прометей — Поэма огня» исполнялась в сочетании с «цветовым органом», который создавал бы на экране цветовые эффекты, синхронные с музыкой.

5. В 1910 году Скрябин вернулся в Россию, где написал свои последние сонаты. Он мечтал о создании грандиозной симфонии, которая была бы исполнена на великом торжестве людей всей планеты. Это произведение должны были исполнять 2000 артистов в белых одеяниях. Музыка должна была сочетаться с поэзией, выступлениями актеров, танцами и сопровождаться цветовыми эффектами и ароматами. Скрябин так и не написал эту симфонию, хотя много говорил о ней. Он только начал работать над симфонией, когда разразилась первая мировая война. Композитор дал несколько незабываемых концертов и умер после одного из таких концертов, в апреле 1915 года, когда ему шел 44-й год.

6. Скрябин был одним из композиторов, сыгравших в начале XX века важную роль в подготовке людей к новому мышлению. Он принадлежал к прогрессивному направлению в русской музыке.



## А. Грамматика

1. Сложное дополнение (Complex Object) . . . . .	363
2. Сложное подлежащее (Complex Subject) . . . . .	367
Текст: The Myth of Pygmalion . . . . .	369

## Б. Работа над лексикой и темой

Тема: A Visit to the Theatre	
Текст: The Truth About Pygmalion . . . . .	371

## В. Чтение и реферирование

Текст: "My Fair Lady" . . . . .	378
---------------------------------	-----

## Сложное дополнение (Complex Object)

Сочетание существительного в общем падеже или местоимения в объектном падеже с инфинитивом может играть роль прямого дополнения при глаголе:

We heard **her sing**.

He wants **us to repeat** the scene.

They consider **the actors to know** this play.

Мы слышали, как (что) она поет.

Он хочет, чтобы мы повторили эту сцену.

Они считают, что актеры знают эту пьесу.

На русский язык сложное дополнение переводится придаточным дополнительным предложением, вводимым союзами *что, чтобы, как*, в котором существительное или местоимение является подлежащим, а инфинитив — сказуемым.

1. Употребление сложного дополнения с инфинитивом без частицы *to* после глаголов, выражающих:

а) физическое восприятие и ощущение: **to see** 'видеть', **to watch** 'следить', **to notice** 'заметить', **to observe** 'наблюдать', **to feel** 'чувствовать', **to hear** 'слышать'.

С глаголами восприятия вместо инфинитива может употребляться *-ing*-форма, которая подчеркивает длительность действия.

I saw him **get (getting)** on the bus. Я видел, что (как) он сел (садился) в автобус.

Have you heard him **play (playing)** the piano? Вы слышали, что (как) он играл на пианино?

б) побуждение, принуждение: **to make** 'заставлять', **to cause** [kə:z] 'причинять, заставлять', **to let** 'позволять'.

I made my friend (him, her...) **write** a letter. Я заставил своего друга (его, ее...) написать письмо.

Did you really **let him go**? Вы его действительно отпустили?



**Упражнение 1**  
Переведите устно.

1. They noticed us get (getting) on the bus and helped us to get in. 2. I didn't see him enter, but I felt him look(ing) at me. 3. I heard him play (playing) some sonatas by Beethoven. 4. We watched the girls dance (dancing). 5. We saw you cross (crossing) the road. 6. He made us wait for half an hour and we missed the bus. 7. What made you come so early? 8. I was late, but the teacher let me enter the class.

**Упражнение 2**  
Сделайте из двух предложений одно.

I saw him yesterday; he was walking in the street.  
I saw him walk(ing) in the street yesterday.

1. The audience watched David Oistrakh; he conducted the orchestra at that concert. 2. Kosti Vehanen watched Marion Anderson; she worked very hard on her parts. 3. It was wonderful to watch a packed house; it greeted the conductor and the orchestra. 4. Picasso's friend watched Picasso; Picasso was painting the whole day. 5. He heard us; we were discussing his pictures.

Инфинитив после глаголов **see** и **hear** указывает, что мы слышали или видели действие целиком; **-ing**-форма указывает, что мы слышали или видели фрагмент действия:

I saw her **cross** the road.

Я видел, что она перешла дорогу. (*видел от начала до конца*)

I saw her **crossing** the road.

Я видел, как она переходила дорогу. (*во время перехода дороги*)

**Упражнение 3**  
Переведите устно.

1. We saw them rehearse the most difficult scene of the play. 2. We saw them rehearsing in the next room. 3. We heard them read the play in the writer's presence. 4. I heard them reading something at the window. 5. He saw us shoot the funniest scene of the film and he thought it was a fine comedy. 6. I saw them shooting some episode in Gorky street. 7. I heard him play Chopin's ballade. 8. I heard him practising Chopin's ballade.

**Упражнение 4**  
Измените предложения по образцу и переведите.

We noticed her standing in the doorway.— We noticed that she was standing in the doorway of her house.  
Мы заметили, что она стоит в дверях своего дома.

1. We noticed him sitting in an empty hall. 2. I noticed him try to imitate somebody. 3. He didn't notice me standing in the crowd. 4. Have you seen them make very beautiful pictures? 5. Have you felt him watch you? 6. I haven't felt him say that sincerely.

**Упражнение 5**  
Закончите предложения и переведите.

1. We saw you ... 2. We heard her ... 3. We watched the actress ... 4. The boy's father made him ... 5. My mother doesn't let me ... 6. I don't feel the play ... 7. She didn't notice me ... 8. This situation caused us ...



упражнение 6  
Переведите письменно.

1. Я видела, как вы репетировали эту роль. 2. Актёрам следует наблюдать, как двигаются разные люди, как они ходят, сидят, разговаривают. 3. Наш преподаватель заставил ее повторить эту сонату несколько раз. 4. Он не слышал, как она исполняет эти песни. 5. Я никогда не слышал, как поет М. Андерсон. Те, кто слышал, как она поет, говорят, что она пела великолепно. 6. Кто из вас видел, как танцует Плисецкая? 7. Где вы видели, как она танцует? 8. Что заставило его прийти так рано на студию?

2. Употребление сложного дополнения с инфинитивом с частицей **to** после глаголов, выражающих:

а) желание: **should (would) like** 'хотел бы', **to want** 'хотеть' и др.

**I should like you (him, her, them...) to see my film.**

Мне бы хотелось, чтобы вы посмотрели мой фильм.

**We wanted the film to be black and white first, but then changed our mind.**

Сначала мы хотели, чтобы фильм был черно-белым, но потом мы передумали.

После этих глаголов придаточное дополнительное предложение никогда не употребляется.

б) предположение: **to expect** 'ожидать, рассчитывать'; **to suppose** 'полагать'; **to believe** 'считать, полагать'; **to consider** 'считать'

**I expect my friend (him, her...) to write a letter.**

Я рассчитываю (ожидая), что мой друг (он, она...) напишет письмо.

Упражнение 7  
Переведите устно.

1. Gordon Craig wanted his theatre students to note the colours and movements of animals and birds. 2. Eleonora Duse wanted Gordon Craig to design scenes and costumes for a production of "Electra". 3. Sergei Obraztsov often recalls: "My father didn't want me to become an actor, he wanted me to become an engineer." 4. Bruno Walter did not want his soloists to use the score, he thought it spoiled their performance. 5. Nobody expected Marion Anderson to sing without the score. 6. I should like you to read my play and give me your opinion. 7. I am sorry I am not ready to begin the rehearsal, I expected you to come a little bit later. 8. We believed the play to be a success. 9. I'd like you to go with me.

Упражнение 8  
Перепишите предложения по образцам и переведите.

Will you go through the dialogue again?  
I'd (I should) like you to go through it again

а) 1. Will you engage a professional actor for this part?  
2. Will you choose the poems yourself? 3. Will they take an interest in the new performance? 4. Will the new film win general acclaim?



The public will probably recognize this young actor.  
We expect the public to recognize this young actor.

- 6) 1. The public will probably be pleased with the performance. 2. The new comedy by the director Gaidai will probably win general acclaim. 3. Our graduates will probably do well in art. 4. The company of this theatre will probably go on a tour abroad. 5. The decor of the new ballet at the Bolshoi Theatre will probably delight the spectators. 6. This film director will probably be recognized by the public.

#### Упражнение 9

Составьте предложения по образцу.

to expect — to instruct  
We expected the director to instruct the actors.

to expect	to instruct, to show, to rehearse, to
to believe	come in time, to be pleased, to do
	without, to engage
to know	to be sure, to be in accord with, to be
to suppose	displeased, to win the hearts, to feel
	sympathy with, to look forward to
to want	to make smth clear, to feel at ease, to
I would like	give up, to try one's hand at, to take an
I should like	interest in, to perfect, to develop, to
	bring out, to make a speech
to see, to hear	to address, to give encore, to greet,
to watch	to show, to recite, to emphasize, to do
	everything possible

#### Упражнение 10

Измените предложения по образцу и переведите.

I expected him to come earlier. — I expected that he would come earlier.

1. We expected him to take this part. 2. We expected the theatre to produce modern plays. 3. I considered him (to be) our best actor. 4. He considers the role of Lady Macbeth (to be) the most difficult in the tragedy. 5. I believed him to be the most promising of our younger actors. 6. I believed this T. V. programme to be very popular.

#### Упражнение 11

Переведите письменно.

1. Никто не ожидал, что его работа поразит всех своей необычайной эмоциональной силой. 2. Я бы тоже хотел познакомиться с этим замечательным человеком. 3. Я верю, что вы поддержите нас в трудный момент. 4. Мы бы все хотели, чтобы он приехал к нам и выступил с лекцией. 5. Мы надеемся, что спектакль будет интересным. 6. Мы видели, как актеры работают над ролями. 7. Вы слышали, как поет Шаляпин? 8. Вы видели, как он работает над картиной?

#### Упражнение 12

Выучите диалог и разыграйте его по лицам.

A.: Please don't hurry me! You know I hate it!  
B.: Surely you don't expect the plane to wait just for you and me?



1. But we've got plenty of time!  
 B: No, we haven't. Remember, we haven't bought the tickets yet.  
 A: Oh, it's a matter of five minutes at most! And then we were going to take a taxi, weren't we?  
 B: To the airport? No, we were not. It's terribly expensive.  
 A: Oh, come on! I shouldn't like you to speak about money.

### Сложное подлежащее (Complex Subject)

Сочетание существительного в общем падеже или местоимения в именительном падеже с инфинитивом может быть подлежащим в предложении:

- |  |  |
|--|--|
| <b>The Bolshoi Theatre is expected to open</b> | Ожидается, что Большой театр откроет свой сезон 10 сентября.   |
| <b>its season on the 10th of September.</b>    |  |
| <b>This artist is known to have visited</b>    | Известно, что этот художник уже посетил нашу страну много раз. |
| <b>our country many times.</b>                 |  |
| <b>This newspaper seems to be the most</b>     | Кажется, эта газета сейчас наиболее популярна.                 |
| <b>popular now.</b>                            |  |
| <b>She appeared to be a wonderful actress.</b> | Как оказалось, она была прекрасная актриса.                    |

Сказуемым в предложениях с таким подлежащим могут быть глаголы, выражающие:

а) предположение: **to expect** 'ожидать', 'рассчитывать'; **to believe** 'считать', 'полагать'; **to consider** 'считать'

б) осведомленность: **to know**, **to think** и т. д.

Все эти глаголы употребляются в предложениях со сложным подлежащим только в страдательном залоге.

Сложное подлежащее употребляется также с глаголами: **to appear**, **to seem** 'казаться'; **to happen** 'случаться'; **to turn out** 'оказаться'.

Эти глаголы употребляются только в активном залоге.

Предложения, содержащие сложное подлежащее, переводятся на русский язык с помощью оборотов типа: (как) *говорят, думают, сообщают(ется)* и т. д.

#### Упражнение 13

Переведите устно.

1. This director is said to work on a new film at the Mosfilm Studio.
2. The film festival was reported to take place in July.
3. The Leningrad Philharmonic orchestra was supposed to give a number of concerts in London at the Albert Hall.
4. This student is expected to become a good film-maker.
5. Bruno Walter and Arturo Toscanini were seen to go backstage and they were heard to thank Marion Anderson.
6. "Turner seems to paint with tinted steam," said Constable.
7. He appeared to be unusually talented.
8. He happened to be the founder of this theatre.
9. This production turned out to be a failure.
10. The picture was expected to be exhibited.

#### Упражнение 14

Сравните предложения. Переведите.

1. We expect him to arrive in summer. He is expected to arrive in summer.
2. I consider her to play this role better than anybody else. She is considered to play this role better than anybody else.
3. I know him to be an honest man. He is known to be a very honest man.



**Упражнение 15**

*Сравните формы инфинитива и переведите.*

4. I saw him come. He was seen to come here several times

1. He was known to be a character actor. He is known to have been a famous character actor in his day. 2. The film is known to be a success now. The film is known to have been a success several years ago. 3. This composer was supposed to write a new symphony. He was supposed to have written several symphonies. 4. New Metro stations were reported to be built in Baku. Some stations were reported to have already been built there. 5. Our director seems to be pleased with the performance. He seems to have been pleased with the performance yesterday as well.

**Упражнение 16**

*Выберите правильную форму инфинитива.*

1. P. Picasso is known (to live, to have lived) most part of his life in France. 2. S. Richter is known (to give, to have given) a great number of concerts a season. 3. Constable is said (to be, to have been) little appreciated by his countrymen. 4. Delacroix was said (to be, to have been) very impressed by Constable's handling of colour. 5. The sets for this opera are reported (to be, to have been designed) by a young artist. 6. The cast appeared (to choose, to be chosen) badly. 7. She seems (to like, to be liked) by the public. 8. She seems (to like, to be liked) her part.

**Упражнение 17**

*Ответьте на вопросы по образцам.*

Do you know when the film will begin?

The film is **supposed (believed, thought)** to begin in some minutes.

- a) 1. Do you know what theatre is coming on a tour this autumn? 2. Do you know what music they will perform? 3. Do you know who will conduct the orchestra? 4. Do you know who will dance the leading part in the ballet "Swan Lake"? 5. Do you know whom the director will cast in the new comedy? 6. Do you know when the exhibition will open? 7. Do you know where the production unit will shoot the film?

Is Henry Purcell a famous composer?

Oh, yes, he **seems to have composed** a number of operas and cantatas.

- 6) 1. Is Chaplin an outstanding comedian? 2. Is Gainsborough a well-known portrait-painter? 3. Is Sheridan a talented comedy-writer? 4. Was Papanov a versatile actor? 5. Was David Oistrakh a brilliant violinist? 6. Was Bernard Shaw a talented playwright? 7. Was Favorsky an original set-designer?

**Упражнение 18**

*Переведите письменно.*

1. Известно, что многие спектакли этого театра были поставлены молодыми режиссерами. 2. Говорят, что выдающегося актера МХАТа В. И. Качалова никогда не снимали в кино. 3. Считают, что эта симфония



была впервые исполнена в середине 19 века. 4. Думают, что некоторые пьесы Шекспир написал в соавторстве с другими авторами. 5. Полагают, что журнал «Театр» вскоре опубликует статью о творчестве американского драматурга Уильямса. 6. Кажется, следующий кинофестиваль будет проводиться в этом году.

## Текст

ancient древний  
 mythology мифология  
 different другой  
 belief вера  
 power сила  
 to fall in love with влюбиться в  
 to come to life ожить  
 gods боги  
 to expect надеяться  
 to decide решить  
 goddess богиня  
 to consider считать  
 kind добрый  
 to run up подбежать  
 to move двигаться  
 to turn into превратиться в  
 a number of многие  
 to include включать

## THE MYTH OF PYGMALION

Philosophers of ancient Greece are known to have called art "an imitation of nature", but their own mythology seems to tell a different story. The story of Pygmalion seems to be the most famous of the myths which show a belief that art has the power of creation rather than the power of portraying. Here is the myth of Pygmalion.

In ancient Greece there lived a sculptor, Pygmalion by name. He was said to be a great sculptor. Once he made a statue of a young woman. The statue was so beautiful that Pygmalion fell in love with it. He wanted the statue to come to life and he asked the gods to help him. He is said to have waited for a long time expecting the statue to talk. But it remained silent. Then Pygmalion decided to go to Aphrodite [*æfrə-'daɪtɪ*], the Goddess of Love. She was considered to be able to help people in love. "Oh, Aphrodite, Goddess of Love, only you can help me. I know you are very kind. Give me a wife as beautiful as my statue and make it talk." On returning home Pygmalion ran up to his statue, looked at it, and suddenly he saw it move and then he heard it speak. Soon the statue turned into a beautiful woman, and Pygmalion married her. This myth is known to have inspired a number of artists (including such different ones as Boucher and Daumier), writers, composers and even choreographers.

### Упражнение 19

Найдите в тексте сложные дополнения и сложные подлежащие и переведите эти предложения.

### Упражнение 20

Дайте краткие и полные ответы на вопросы.

1. Pygmalion was known to be a sculptor, wasn't he?
2. He is believed to have lived in Italy, isn't he?
3. He was considered to be a talented painter, wasn't he?
4. He is believed to have made a statue of a beautiful woman, isn't he?
5. He was believed to fall in love with her, wasn't he?
6. He was believed to have asked Jupiter [*'dʒu:pɪtə*] for help, wasn't he?
7. The Goddess of love Aphrodite was thought to help him, wasn't she?
8. The myth of Pygmalion is known to have inspired many artists and writers, isn't it?



### Упражнение 21

Закончите предложения, употребляя сложное дополнение.

### Упражнение 22

Расскажите текст, употребляя сложное дополнение и сложное подлежащее.

### Упражнение 23

Переведите письменно.

### Упражнение 24

Перескажите по-английски.

1. People of Greece knew Pygmalion ... 2. He wanted the statue ... 3. He wanted the Gods ... 4. He expected Aphrodite ... 5. When he came home he saw the statue ... 6. Then he heard the statue ...

1. Я видел, как актеры исполняли эту сцену. 2. Говорят, что концерт этого пианиста состоится в Консерватории в субботу. 3. Известно, что постановка «Трех сестер» Чехова во МХАТе имела большой успех. 4. Композитор хотел, чтобы оркестр звучал более торжественно. 5. Кажется, режиссер внес изменения в пьесу. 6. Кажется, драматург не согласился с мнением критиков. 7. Художник хотел, чтобы его картину повесили в центре зала. 8. Считают, что актерам удалось передать характер современников в новом спектакле.

A famous producer was asked to attend the premiere ['premiə] of a new play by a young dramatist. But unfortunately the producer happened to have slept through the greater part of the performance. The author came up to him later and said, "I saw you sleep at my performance. How could you? You knew how much I wanted you to tell me your opinion of the play!" "Young man," said the producer, "sleep is also an opinion."

\* \* \*

"There is nothing worse for an actor than to hear spectators enter the hall during the performance," said an actor to another actor. "No, there is something worse," said the other. "What is it?" asked the first one. "To hear the spectators leave the hall."

\* \* \*

Once Bernard Shaw happened to be late for some performance. The director opening the door of the box asked him to sit down without making noise. "What," asked Shaw, "has the audience already gone to sleep?"

## Б

### Словарь

to admit [əd'mɪt] признавать  
to fear [fiə] бояться; страх  
to interfere [ɪntə'fiə] вмешиваться  
to offer ['ɒfə] предлагать

to report [rɪ'pɔ:t] сообщать  
to rise (rose, risen) [raɪz, raɪzən] вставать, подниматься  
to spoil [spɔɪl] портить(ся)

to wear (wore, worn) [weə, wɔ:, wɔ:n] носить одежду, быть одетым во что-либо

arrangement [ə'reɪndʒmənt]

Jeans [dʒi:ns]  
dress [dres]  
imagination [ɪmə'neɪʃən]  
stage [steɪʒ]  
reason [ri:zən]  
staff [staf]  
stuntman [stʌntmən]  
tear [tiə]  
trick [trɪk]  
trick shooting [trɪk 'ʃu:tiŋ]  
understudy [ʌndə'stʌdi]  
walk [wɔ:k]  
wig [wɪɡ]  
word [wɜ:d]

amazing [ə'maɪzɪŋ]  
appalling [ə'pɔ:lɪŋ]  
awful [ɔ:fl]  
groundless [graʊndləs]

Текст



расположение  
 delight [di'lait] восторг  
 dress rehearsal генеральная репетиция  
 imagination [ɪ'mædʒɪ'neɪʃən] воображение, фантазия  
 rage [reɪdʒ] ярость, гнев; злиться; бушевать  
 reason ['ri:zn] (for) причина  
 staff [stɑ:f] служебный персонал  
 stuntman дублер (кино)  
 tear [tiə] слеза  
 trick [trɪk] трюк  
 trick shooting трюковые съемки (кино)  
 understudy [ʌndə'stɑ:di] дублер (театр.)  
 walk [wɔ:k] походка  
 wig парик  
 word rehearsal прогон

amazing [ə'meɪzɪŋ] поразительный  
 appalling [ə'pɔ:lɪŋ] ужасный  
 awful ['ɔ:ful] ужасный  
 groundless ['graʊndlis] беспочвенный

## Текст



smooth [smu:ð] гладкий  
 superb [sɪ'pɜ:b] роскошный, великолепный

entirely [ɪn'taɪəli] абсолютно  
 nearly ['niəli] почти  
 otherwise [ˈɒðəwaɪz] иначе  
 whereas [wɛəg'æz] в то время как

to be appalled питать отвращение  
 to be delighted быть в восторге  
 to be eager ['i:gə] жажда  
 to be a mess быть в беспорядке  
 to feel like doing something иметь настроение сделать что-либо  
 for some reason or another по той или иной причине  
 to go mad сойти с ума  
 to go wrong (with) быть не в порядке  
 theatrical flair [flɛə] театральное чутье  
 nobody seemed to have a clear

idea казалось, ни у кого не было четкого представления  
 to turn out to be оказаться

## Интернациональные слова

accent ['æksənt]  
 chaos ['keɪɔs]  
 discipline ['dɪsɪplɪn]  
 etiquette [ˌetɪ'ket, 'etɪket]  
 function ['fʌŋkʃn]  
 instruction [ɪn'strʌkʃn]  
 sarcasm ['sɑ:kæzm]  
 scandal ['skændl]  
 première ['premiə]

George Bernard Shaw ['dʒɔ:dʒ 'bɜ:nəd 'ʃɔ:]  
 Patrick Campbell ['pætrɪk 'kæmbəl]  
 Herbert Beerbohm Tree ['hɜ:bət 'biəbəʊm 'tri:]  
 Ophelia [ɒ'fi:liə]  
 His Majesty's ['mædʒɪstɪz]  
 Theatre Королевский театр  
 Eliza [ə'laɪzə] Элиза

## THE TRUTH ABOUT PYGMALION

Bernard Shaw is known to have written "Pygmalion" for Mrs. Patrick Campbell, inspired by her brilliant performance as Ophelia. Mrs. Patrick or Pat, as she was called, was at the height of her fame and was well-known not only in Britain but in Europe as well. She was flattered that Shaw had written the play for her and she thanked him for offering her the leading part. She loved the part of Eliza and *was delighted* to play it. She and Bernard Shaw *were eager to start* rehearsals immediately. But it was *nearly* two years before "Pygmalion" appeared in London. The casting of Professor Higgins turned out to be very difficult. Almost every leading actor in London *seemed to have been considered* but Mrs. Pat found them bad *for one reason or another*.

At last it was decided that the part would be played by Sir Herbert Beerbohm Tree, and "Pygmalion" was *reported to be announced* for production at His Majesty's Theatre, in the middle of February 1914. B. Shaw directed the play himself. What he saw at his first rehearsals at His Majesty's Theatre was *appalling*. *Nobody seemed to have a clear idea* of what to do. Nobody seemed to know his functions, everybody *interfered into* everybody's business. All day one could see strangers going in and out of the stalls and circles, on and off the stage. Shaw *tried to bring some order into the chaos*. The company was called for eleven every morning and





work continued with only an hour's break for lunch till 5.30 every afternoon. Now about the leading actors of the play. Sir Herbert Tree, the First Gentleman of the London Theatre, was known to be an actor of *amazing versatility*, he had unusual *imagination* and *theatrical flair*. But he had no knowledge of theatrical etiquette or some of discipline. Being a character actor he wanted to use an unusual make-up, a strange accent, a *different walk* and some other *tricks*. Whereas with Higgins none of these was necessary. What he did was *awful*. Shaw wanted him *to wear* modern everyday clothes and no make-up and speak his lines without any actor's tricks. Shaw knew that *otherwise* the play would be spoiled. Shaw would say, "Stop acting, Sir Herbert, do stop<sup>1</sup> acting. I want you only to say the lines — if you can remember them." Tree would answer<sup>2</sup>, "What do you mean? But I do know my lines, I really do." "No doubt, Sir Herbert," said Shaw, "I *admit* that *you do know* your lines — but you don't know mine." On the stage Tree was thinking only about himself and his part and he did not hear the other characters speak.



At rehearsals Mrs. Pat was as bad as Tree. She was always late and nothing could make her come in time. If Tree was not at the theatre, she would not rehearse. She would go and wait for him in her dressing-room. Shaw would have to use her *understudy* as well as Tree's. If she did not *feel like coming* she would stay at home without giving any *reasons*. She never liked Shaw's instructions and his *arrangement* of the furniture on the stage. There were days when everything seemed *to go wrong*; her costumes and wigs were a *mess*, she could not remember her lines. Then she would *rage* making the company and the stage staff cry. Her *rages* were as well known as her talent. But it was not always scandals and sarcasm and *tears*. There were happy days when good and fruitful work was achieved in an atmosphere of friendliness and optimism.

The première of "Pygmalion" was announced. The *dress-rehearsal* lasted until 3 in the morning and was a failure. Shaw then called a *word-rehearsal* which lasted eight hours.

At last the great day came. The curtain went up exactly at 8 as usual. The play went *smoothly*. The scenery was loudly applauded. As for the performances, they were *superb*. Shaw's *fears* turned out to be *entirely groundless*. The audience laughed all the time. They laughed so much it *nearly spoiled* the play. Hearing people laugh, Shaw *rose* and left the theatre during the performance. He knew that nothing would go wrong now. At the end the audience *went mad with delight*. There were endless curtain-calls, flowers and flattering speeches but the author was far away.

(From "The Truth about Pygmalion"  
by R. Hugget. Adapted)

#### Комментарии к тексту

1. 'Do stop — Перестаньте же  
Вспомогательный глагол **do**, употребляемый в утвердительной форме, усиливает значение смыслового глагола.

I 'do know my lines. Но я знаю роль.  
'Do sing it once more. Ну, пожалуйста, спойте же еще раз.

She 'did go there. Она все же поехала туда.

Глагол **do (did)** произносится в этом случае с сильным ударением.

2. **Would**, как указывалось на с. 253, означает повторное действие в прошлом, а также упорное нежелание совершить действие в прошлом; в этом случае переводится словами: *никак не*.

Tree would answer. Три обычно отвечал.  
She would not rehearse. Она никак не хотела репетировать.

Ср. употребление **will** в том же значении.

The door won't open.

Дверь никак не открывается.



**Упражнение 25**

Образуйте слова и переведите.

-ment	announce, achieve, arrange, amaze, move
-ness	eager, strange, happy, friendly, exact, loud
-less	thank, fruit, ground, end, storm, use, fear
-ful	thank, fruit, delight, tear, storm, use, fear

**Упражнение 26**

Скажите, от каких слов образованы следующие слова, и переведите.

versatility, remembrance, playful, continuation, leader, imagination, imaginable, imagine, imagery, unreasonable, theatricality, instructive, talentless, exactly, flattery, scandalous, stylize, stylish, differentiation, difference, friendship, unspoiled

**Упражнение 27**

Переведите сочетания интернациональных слов

- a) театральный этикет, характерный актер, актерские трюки, театральный костюм, скандалы, сарказм, атмосфера оптимизма, аплодировать актерам, хаос и форма, драматическая актриса
- б) brilliant production, brilliant lyrics, based on the music, audiences and critics, typical musical, to design costumes, director of photography, the process of transformation, electrifying effect

**Упражнение 28**

Определите, какой частью речи являются выделенные слова.

1. The *costume* of the actor was designed by a talented *costume* designer. 2. The film was well *costumed*. 3. The actress is known for her *rages*. She *rages* when she doesn't like her costumes or the mis-en-scene. 4. Bernard Shaw wanted the actor to *walk* on the stage in a usual way, but the actor insisted on another *walk*. 5. "If you *offer* us an interesting play the theatre will stage it," said the director, "we have an *offer* but it doesn't suit our theatre," he added.

**Упражнение 29**

Найдите придаточные предложения и переведите их.

1. If she didn't feel like coming she would stay at home without giving any reason. 2. If he was not at the theatre, she would not rehearse. 3. He knew that nothing would go wrong now. 4. Mrs. Patrick or Pat, as she was called, was at the height of her fame and was well-known in Europe.

**Упражнение 30**

Найдите в тексте английские эквиваленты следующих выражений.

быть на вершине славы; быть польщенным; предложить ведущую роль; быть в восторге; подбор актеров; ужасный; вмешиваться в дела каждого; партер и ярусы; упорядочить хаос; поразительное чутье; разные трюки; в то время как у этого актера; портить спектакль; я допускаю, что; дублер; по той или иной причине; быть не в порядке; оказаться; иметь настроение сделать что-либо; абсолютно беспочвенные страхи; великолепная игра; плодотворная работа; генеральная репетиция; прогон; воображение

**Упражнение 31**

а) Прочитайте текст и ответьте на вопросы.

1. Who did B. Shaw write his play for? 2. What inspired him to write a play for her? 3. Why didn't the rehearsals start immediately after Mrs. Pat had agreed to play the leading part? 4. Who directed the play? 5. What were B. Shaw's impressions of the first rehearsals? 6. What made them look so appalling? 7. What have you learned about Sir Herbert Tree from



б) Придумайте еще 10 разных вопросов к тексту и ответьте на них

### Упражнение 32

Составьте предложения с выражениями по образцам и переведите их.

the text? 8. Was it difficult for B. Shaw to work with Mrs. Pat, and if so, why? 9. How did the performance go on the first night?

I don't feel like going to the concert this evening

a) to go through the part, to interfere into, to take part, to go on rehearsing, to arrange our differences, to read the script

It seemed to me that everything went wrong

б) to go mad, to have a clear idea, to turn out to be, to announce the première, to interfere into, to spoil the impression, to wear a wig, to be appalling, to be fruitful, to be groundless, to be delighted

He must have been flattered.

в) to be at the height of one's fame, to be eager to do smth, to cast, to bring some order into, to use some tricks, to work fruitfully, to be entirely groundless

### Упражнение 33

Составьте предложения, употребляя слова из разных колонок.

dress-	appalling, awful, smooth, successful,
rehearsal	useful
performance	amazing, superb, appalling, awful, brilliant, imaginative, to be a success, terrible, a failure
cast	entirely new, nearly the same as, almost superb, excellent, appalling, awful, well-chosen
to be eager to	play in, work with, try oneself, do one's best, include, arrange business differences
to turn out	to be a failure, to be a success, to be a mess, to be groundless, nearly the same, to be appalled, to be delighted

### Упражнение 34

Закончите каждое предложение в нескольких вариантах.

1. I admit that ... 2. I am delighted to ... 3. I am eager to ... 4. Nobody seemed ... 5. I don't feel like ... 6. It is amazing how different ... 7. It is awful that ... 8. The cast of the film appeared to ... 9. He appeared on the stage for the first time when ... 10. I should like the writer to ... 11. Something has gone wrong with ... so I couldn't ...

### Упражнение 35

Обоснуйте свое мнение по образцу.

— I think this man to be an actor of unusual versatility.  
— Do you really? Why?  
— I think him to be an actor of unusual versatility because he can play all kinds of parts.



1. I think the performance to be a great success.— Do you really? Why? 2. I believe this designer to have great imagination.— Do you really? Why? 3. I think the film to be a failure. — Do you really? Why? 4. I suppose this director to be superb. — Do you really? Why? 5. I expect this actor to have some theatrical flair.— Do you really? Why? 6. I believe this pianist to be quite amazing.— Do you really? Why?

**Упражнение 36**

Ответьте на вопросы по образцу.

Is he still a good singer? — Yes, he is. **He is supposed (believed, thought, known...) still to be a good singer**

1. Is the cast of the film well-chosen? 2. Is this cameraman good at trick shooting? 3. Did the director admit that his treatment of the play was wrong? 4. Does this actor really work without an understudy? 5. Has the day of the performance been already announced? 6. Did Mozart die at the height of his fame?

**Упражнение 37**

Объясните:

What was the reason for:

Shaw's writing "Pygmalion"?

Mrs. Pat's refusing to play with some actors?

Sir Tree's wishing to use a strange make-up?

Shaw's fear before the premiere?

Tree's coming late to the rehearsals?

the actors playing so badly at rehearsals?

the actors playing so well at the premiere?

**Упражнение 38**

Перескажите шутку.

On the day of the first performance of "Pygmalion" Bernard Shaw sent Winston Churchill a letter and two tickets. "My dear Churchill," he wrote, "I am sending you these tickets for the first performance of 'Pygmalion'. Bring a friend, if you have one."

Churchill was not slow to appreciate the humour of the writer.

"My dear Shaw," he wrote as he returned the tickets, "I'm flattered to get the tickets but I am very sorry that can't attend the first performance of 'Pygmalion', but I will be delighted to attend the second, if you have one."

**Упражнение 39**

Расскажите текст.

1. in the person of Bernard Shaw 2. in the person of Mrs. Patrick Campbell 3. in the person of Sir Herbert Tree 4. in the person of one of the stage staff 5. in the person of one of the audience 6. in the person of one of the critics

**Упражнение 40**

Вставьте which, that, who и перескажите.

The Moscow Art Theatre is known to have been born on 17 December 1898 when it was showing "The Seagull". The company, in its opening season, was badly in need of a success; and Chekhov was not able to attend the final rehearsals. "The Seagull" was the fourth production of this difficult opening season ... had not gone well. The company was nervous. Olga Knipper, .. was playing the important role of Arkadina, the actress, was actually running a high temperature. When the



curtain closed on the first act, not a sound came from the audience, the actors didn't know what to think, but then came a gigantic roar, a wild demonstration of delight and admiration ... would not allow the players, taking their calls, to leave the stage. The whole play had — and continued to have — a rapturous reception. It launched the Moscow Art Theatre on its great career. And from then on the curtains of the Theatre were decorated with a seagull, a perpetual tribute to Chekhov's triumph.

(From "A. P. Chekhov"  
by J. B. Priestley)

#### Упражнение 41

Найдите предложения с опущенным союзом *that*.

The best production of "The Three Sisters" I ever saw was at the Moscow Art Theatre in 1945, with Tarasova, a magnificent actress, playing Masha. My only criticism about this production, superb in every detail, is that because of trying to keep together as many as possible of the players trained by Stanislavsky, the cast as a whole was much older than the characters they were playing. The first act, in which so many characters are introduced, seems awkward, and the opening scene, between the three sisters, offers us too much obvious exposition. On the other hand, the play gains in force and depth as it goes along, and the last act is overwhelming. There is no better example of Chekhov's unique "laughter-through-tears" effect than the scene in which the little teacher, Kuligin, puts on the false beard in a pathetic attempt to amuse his wife and her two sisters. One feels there is much irony in the play as well as great pathos, as one illusion after another fails the test of reality. While Anton Chekhov tenderly removes each illusion, Dr. A. P. Chekhov is saying we should not waste the life we have by allowing idle dreams to rob it of colour, flavour and zest.

awkward ['ɔ:kwəd] неуклюжий  
obvious ['ɒvɪəs] очевидный  
to gain in force набирать силу  
overwhelming [ˌoʊvəˈwelmɪŋ]

ошеломляющий  
to rob обкрадывать, грабить  
flavour ['fleɪvə] аромат  
zest изюминка

#### Упражнение 42

Перескажите по-английски отрывок из воспоминаний В. Э. Мейерхольда.

Маяковский знал, что такое театр. Он показал себя в совместной работе со мной не только замечательным драматургом, но и замечательным режиссером. Сколько лет я ни ставлю пьесы, я никогда не позволял себе допускать драматурга к совместной режиссерской работе. Маяковского я не только допускал, но просил, чтобы он присутствовал на всех первых репетициях. Я не люблю долго читать пьесу за столом и всегда стремлюсь как можно скорее пустить актера в работу над мизансценами. Тут же всегда было наоборот. Я стремился как можно дольше продержаться у актеров за столом для того, чтобы Маяковский учил их, как обращаться с текстом.



#### Упражнение 43

Подготовьте сообщения по темам.

1. Your visit to a theatre. (Say a few words about a) the play you saw; b) the cast; c) the décor, music, the performances of the actors, the direction; d) the reaction of the audience; e) your impression; f) your criticism)

2. The rehearsal you have been present at (or have read about or taken part in). (Speak about a) the play that was being rehearsed; b) the cast; c) the behaviour of the actors and the director; d) the instructions given by the director; e) the work of the set designer)

### В

#### Упражнение 44

а) Просмотрите текст и определите его тему.

б) Ответьте на вопросы.

1. In what countries and what theatres was B. Shaw's "Pygmalion" staged?

2. What was the fate of the play?

#### Текст

world-wide всемирный  
to covet a role домогаться роли

cast актерский состав  
to award награждать  
to enjoy понравиться  
mention упоминание  
to run идти (о пьесе)  
packed переполненный  
tremendous грандиозный  
lyrics тексты песен  
splendid великолепный  
certainly конечно  
to release выпускать

#### "MY FAIR LADY"

1. B. Shaw's "Pygmalion" brought Shaw world-wide fame and the reputation of the most brilliant playwright of his time. The role of Eliza has become the most coveted role at the theatre and brought fame to a number of outstanding actresses, including the Soviet actress Zerkalova.

2. It is interesting to note that the premiere of "Pygmalion" on the Moscow stage took place during the war in 1943. It was a great success, the cast was superb, and soon the production was awarded the State Prize. In 1944 the actors of the oldest Russian theatre sent Bernard Shaw their photos and letters thanking the writer for the play. The actress Zerkalova who played the role of Eliza wrote to Shaw, "With all my heart I thank you for the most wonderful character you have created." Shaw answered, "All the actors are my friends. I'm happy they have enjoyed 'Pygmalion' and have sent their photos."

3. Special mention must be made of the musical "My Fair Lady" which was based on the play "Pygmalion". It was staged in 1954 on Broadway (New York) and was one great success there and abroad. It ran longer and was seen by more people than any other American musical comedy. The show was played at packed theatres all over the world. The success of "My Fair Lady" was tremendous thanks to Alan Lerner who wrote the script and lyrics, and Frederic Loewe, who wrote the splendid music; to Rex Harrison and Julie Andrews, who played the leading roles, and certainly to Bernard Shaw, whose play the script was based on.

4. Ten years passed. The American Studio Warners Bros released the colour wide-screen musical "My Fair Lady" directed by George Cukor [ˈkju:kə]. And again





Audrey Hepburn as Eliza Doolittle.  
10

to be delighted быть в восторге  
tune мелодия  
to set декорировать  
showy эффектный  
impeccable безупречный  
it is unlikely не похоже  
controversial спорный  
proper правильный  
impact воздействие  
stunning ошеломляющий  
splendour великолепие  
attempt попытка  
immortal бессмертный  
plot сюжет  
properly как следует  
can't help + ing нельзя не  
artistry мастерство

#### Упражнение 45

Прочитайте внимательно  
текст и озаглавьте каждый  
раздел.

#### Упражнение 46

Ответьте на вопросы.

#### Упражнение 47

Напишите аннотацию и рефе-  
рат текста.

#### Упражнение 48

Темы для обсуждения и  
устных сообщений.

audiences from Moscow to Melbourne were delighted with its tunes, and Shaw's 50-year-old play seemed as interesting as it was to our grandfathers. Thanks to the designer Cecil Beaton the film was beautifully costumed and creatively set. His work is always showy. The casting is impeccable, and it is unlikely that a better Higgins exists than Rex Harrison. Audrey Hepburn, as Eliza Doolittle, is a more controversial choice. She isn't a musical-comedy star. But "My Fair Lady" isn't really any longer simply a musical - it is the Film, made from the Shaw play, so using Hepburn was quite proper. Audrey Hepburn is more beautiful and charming than ever. Cukor shows a restraint in his early use of her which makes the impact of her later sequences quite stunning. The cameraman's photography shines with award-winning beauty and splendour. Some of the close-ups are superb.

5. In 1978 another bold attempt to use the immortal play "Pygmalion" was made. The young choreographer Briansky and the director Belinsky filmed a TV-ballet "Galatea", using the music by Frederick Loewe. The plot was based on the play "Pygmalion" but it was skilfully transformed into the language of the ballet. Here professor Higgins tries to teach Eliza to dance properly. The process of education is shown with such humour and artistry that one can't help admiring the dancers. The director cast the Bolshoi Theatre ballerina Ekaterina Maximova as Eliza and Maris Liepa as professor Higgins. The dancers performed their parts with great humour and artistry. The effect was electrifying, millions of TV-viewers enjoyed every moment of the ballet. In everybody's opinion it was a most unusual and unforgettable experience.

1. When was "Pygmalion" staged in Moscow and who played the part of Eliza?
2. Why was the musical show "My Fair Lady" such a great success?
3. What made the film "My Fair Lady" a success?

1. From literature to different art forms — theatre, cinema, ballet, musical.
2. The relations between Author, Director and Actors.



# 13

## А. Грамматика

1. Условные предложения (Conditional Sentences) . . . . .	380
1. Предложения реального условия . . . . .	380
2. Предложения нереального условия, относящиеся к настоящему или будущему времени . . . . .	381
3. Предложения нереального условия, относящиеся к прошедшему времени . . . . .	384
2. Сослагательное наклонение в придаточных предложениях после глагола <b>wish</b> . . . . .	386
Текст: A Discussion . . . . .	388

## Б. Работа над лексикой и темой

Тема: Actors and Acting	
Текст: Sir Laurence Olivier . . . . .	389

## В. Чтение, реферирование и перевод

Текст: Greta Garbo . . . . .	395
------------------------------	-----

## 1. Условные предложения (Conditional Sentences.)

### 1. Предложения реального условия

- |   |  |
|---|--|
| 1. If the children <b>are talented</b> they <b>may study</b> at a special school.     | Если дети талантливы, они могут учиться в спецшколе.               |
| 2. If, as you say, you <b>were</b> ill, why <b>didn't</b> you <b>call</b> the doctor? | Если, как вы говорите, вы были больны, то почему не вызвали врача? |
| 3. If I <b>go</b> , I'll <b>let</b> you know.   | Я сообщу вам, если пойду.  |

В условных предложениях этого типа придаточное предложение выражает реальное, т. е. осуществимое, условие, а главное предложение — следствие, вытекающее из этого условия, причем связь между тем и другим только констатируется, никакой оценки вероятности этих явлений не дается. Условные предложения этого типа могут относиться к настоящему, прошедшему и будущему времени. В придаточных предложениях условия для выражения действия в будущем всегда употребляется глагол в простом настоящем времени. Кроме союза **if**, придаточные условные предложения вводятся словами и выражениями: **in case** 'в случае если'; **on condition** 'при условии, что'; **provided (providing)** 'при условии, что'; **suppose (supposing)** 'предположим, что'; **unless** 'если ... не'; в последнем случае сказуемое придаточного предложения стоит в утвердительной форме, а не в отрицательной, как в русском предложении.

Упражнение 1  
Переведите устно.

1. We shall see Smoktunovsky rehearsing a new role if we are allowed to stay in the theatre.
2. If she sees a record of Miss Anderson, she will buy one for me.
3. The actress will agree to play in the film unless the shooting is done in the afternoon when she is busy.
4. The film will be a success provided some shots are



## Упражнение 2

Составьте предложения по образцу.

retaken 5. He says he can give you his dictionary on condition it is returned next week. 6. Take money with you, in case you have time to buy records. 7. Suppose (supposing) you are going to shoot a film, what will it be about? 8. They will go without us unless we hurry.

If, to fall ill, to work  
If I fall ill they will work at the scene without me.  
Если я заболею, они поработают над сценой без меня.

1. In case, to agree to change, to be pleased. 2. On condition, to study well, to create one's own plastic language. 3. On condition, to study classical art, to develop one's taste. 4. Provided (providing), the film, to be shown in colour, on the wide screen, to be appreciated. 5. Suppose (supposing), to be going to open your own theatre, what kind of, to stage? 6. Suppose, to design a house, in what style, to do it? 7. What should, to do, in case, not to agree, to take the part?

## Упражнение 3

Переведите письменно

1. Он поможет вам сделать доклад, если у него будет свободное время. 2. Они закончат свой фильм на следующей неделе, если все будет в порядке. 3. Мы пойдем завтра на выставку, если музей будет открыт. 4. Это будет замечательно, если он напишет музыку к нашему фильму. 5. Мы начнем репетировать пьесу, при условии что она понравится актерам. 6. Предположим, вам предложат ставить комедию, какую комедию вы поставите? 7. Мы не будем репетировать, если не придет музыкант. Нам нужна музыка. 8. Возьмите адрес моего друга на случай, если вы будете в Новгороде.

2. Предложения нереального условия, относящиеся к настоящему или будущему времени

If I had the money, I'd (should, would) buy this book.

Если бы у меня были деньги, я бы купил эту книгу.

If I were free I'd go with you.

Если бы я был свободен, я бы пошел с вами.

Условные предложения этого типа выражают нереальное предположение или малую вероятность осуществления действия. Условные предложения этого типа относятся к настоящему или будущему времени.

В главном предложении употребляется аналитическая форма сослагательного наклонения, состоящая из глаголов **should** или **would** и простого инфинитива (без **to**). **Should** употребляется с первым лицом единственного и множественного числа, **would** — с остальными лицами. В современном английском языке имеется тенденция употреблять **would** во всех лицах. В разговорном языке употребляется сокращенная форма **'d**:

I (he, we ...) 'd go there ...

we should go to the cinema ...

he would be glad ...

я (он, мы ...) бы пошел туда ...

мы бы пошли в кино ...

он был бы рад ...

Наряду с глаголами **should** и **would** могут употребляться модальные глаголы **could** и **might** в своем прямом значении:



he could help us ...  
she might translate the text ...

он мог бы помочь нам ...  
может быть (возможно), она и пере-  
вела бы текст ...

В придаточном предложении глагол всегда употребляется в сослагательном наклонении, по форме совпадающем с простым прошедшим временем:

if he **knew** about it ...  
if he **agreed** to help us ...

если бы он знал об этом...  
если бы он согласился помочь нам ...

В придаточном предложении этого типа глагол **to be** имеет форму сослагательного наклонения **were** для всех лиц (в устной речи возможно **was** в единственном числе):

if he **were (was)** here ...

если бы он был здесь ...

Глагольные формы главного и придаточного предложений переводятся на русский язык глаголами в сослагательном наклонении, т. е. формой прошедшего времени с частицей *бы*.

Для литературного стиля характерны условные предложения, в которых союз отсутствует, а глагол **were** предшествует подлежащему:

**Were** she in charge, she would do things differently. Если бы она была главной, она бы делала все иначе.

**Упражнение 4**  
Переведите устно.

1. If I lived in a big city I shouldn't miss any exhibition of painting. 2. If I were in London first of all I should go to the British Museum. 3. If there were no records with M. Anderson's voice we wouldn't know what her voice was like. 4. If artists didn't work at their technique they wouldn't achieve good results in their art. 5. Donatas Banionis could appear in many more films if he worked less at the theatre. 6. If the weather were better tomorrow we could start shooting. 7. If he didn't practise 8-10 hours a day he wouldn't be able to play so well. 8. If you could give me your camera for a day or two I should (would) appreciate it.

**Упражнение 5**  
Составьте предложения по образцу и переведите.

If I had time I should (would) come today.  
Если бы у меня было время, я бы пришел сегодня.

If	I, he, she	have time	I	should	go on an excursion
	you, we	be free	he	would	visit the show
	they	rehearse (much)	she	could	be a success
	the picture	be completed	you	might	be exhibited
	the performance	be opened	we		be better
	the exhibition	be expressive	they		praise

**Упражнение 6**  
Откройте скобки и переведите.

1. If I (know) French I (translate) the article myself. 2. If I (be) you I (not choose) such a theme for the diploma work. 3. If he (be given) the part of King Lear he (play) it quite differently. 4. If she (be younger) she (try) to play Ophelia. 5. If you (practise) more you (do) sketches more professionally. 6. Once somebody said: "If Marion Anderson (have) to sing the telephone book she (sing) it with the same deep and tragic feeling."



**Упражнение 7**  
Закончите предложения

1. If I lived in Leningrad I ...
2. If I were free now
3. If it were Sunday today ...
4. If it were summer now ...
5. If I were an artist (sculptor, architect) I ...
6. If I were a film-director (theatre-director) I ...
7. If I were an actor (musician) I ...
8. If I were a playwright (composer) I ...

**Упражнение 8**  
Употребите требуемые по  
смыслу формы глаголов *be* и  
*have*

1. If he ... younger he would be able to play this role
2. If I ... more time I should go to the theatre more often.
3. If I ... you I would study Classical Greek.
4. Once L. Tolstoy said to his friend: "If I ... not so busy I would write a story for the cinema."
5. Once L. Tolstoy remarked: "If I ... born a second time I would write a book for children about a Russian Robinson."
6. The sculptor Anikushin said: "If I ... to make one more monument to Pushkin I would make it the same."
7. If I ... a painter I should (would) paint this scenery.

**Упражнение 9**  
Ответьте на вопросы.

1. What role would you like to perform if you were an actress (an actor, a singer, a ballerina)?
2. What subject (theme) would you use in your work if you were a painter (a sculptor, a poet, a playwright, a film-director, a script-writer)?
3. What theatre (philharmonic orchestra, film-studio) would you like to choose if you were invited to work at the theatre (philharmonic orchestra, film-studio)?
4. What performance (film, ballet) would you produce if you were a producer (film-director, choreographer)?
5. What symphony (orchestra) would you like to conduct if you were a conductor?
6. What music would you write (perform) if you were a composer (musician)?

**Упражнение 10**  
Прочитайте, найдите услов-  
ные предложения и переска-  
жите текст.

## MACHINES AND WRITING

Were my father not a writer he would become one all the same, I think. He never stops thinking about writing books. "Papa, can't you invent a machine that writes plays? Machines can do everything. If you had such a machine, all you would have to do would be to switch on the machine, and then to say to it: 'I want a very funny play about people.' And then you could go away and come three hours later and the play would be written, and all you would need to do would be to read it and see if you liked it."

"Yes, it would be wonderful if there were such a machine. But even if there were such a machine I wouldn't use it," said Papa. "Why not? It takes too much time to write a play, doesn't it?" "No, it doesn't. If a writer creates one good book, and it takes him all his life, it still doesn't take too much time, because there is nothing better in the world than a good work of art, created by an artist."

(From "Papa, You Are Crazy"  
by W. Saroyan. Adapted)



### 3. Предложения нереального условия, относящиеся к прошедшему времени

If I'd (had) been born in the sixteenth century I'd (should, would) have had no employment. There were no films in those days.

Если бы я родилась в 16 веке, то была бы без работы. Тогда не было кино.

Условные предложения этого типа выражают полностью нереальное условие или предположение, т. е. относящееся к прошедшему времени и потому невыполнимое.

В главном предложении употребляется аналитическая форма сослагательного наклонения, состоящая из глаголов **should** или **would** и перфектного инфинитива без **to**:

we **should have gone** to the cinema ... мы бы пошли в кино ...  
he **would have been glad** ... он бы обрадовался ...

Наряду с глаголами **should** и **would** могут употребляться глаголы **could** и **might** в своем основном модальном значении:

he **could have helped** us ... он смог бы помочь нам ...  
she **might have translated** the text ... может быть, она и перевела бы текст ...

В придаточном предложении глагол употребляется в сослагательном наклонении, по форме совпадающем с прошедшим перфектным временем (Past Perfect Tense):

if we **hadn't been** very busy then ... если бы мы тогда не были так заняты ...  
if he **had known** about it yesterday ... если бы он знал об этом вчера ...

Глагольные формы главного и придаточного предложений на русский язык переводятся глаголами в сослагательном наклонении.

#### Упражнение 11 Переведите устно.

1. Rodin wouldn't have been regarded as the most famous sculptor of his time if he had followed the academic style. 2. If the impressionists hadn't helped each other it would have been more difficult for them to form a school in art. 3. If R. Vaughan Williams had not loved old folk tunes he wouldn't have used them in his music. 4. If Van Gogh had not come to Paris he might have not changed his style. 5. If Gershwin hadn't died at the age of 39 he might have written some other "folk operas" besides "Porgy and Bess". 6. If Rockwell Kent hadn't believed in moral beauty of the man his books and pictures wouldn't have been so highly valued.

#### Упражнение 12 Составьте предложения по образцу и переведите.

If I **had been** in Moscow a year ago I **should have seen** many film-actors from different countries.  
Если бы я был в Москве в прошлом году, я бы увидел многих киноактеров из разных стран.

If the orchestra  
the theatre company  
the film  
the students  
the weather

be good  
play better  
start in time  
be more impressive  
go on a tour

I be pleased  
he be not angry  
she be a success  
it be not a failure  
you start shooting



### Упражнение 13

Расскажите, как бы вы поступили.

1. If there had not been Rodin's exhibition in the USSR in 1966 we (not know) many of his sculptures. 2. If Popkov had not been a real artist he (not succeed) in rendering the life of his country and his people. 3. If the artist (not work) at his easel every day he wouldn't have created his own style. 4. If Turner had not observed nature so attentively he (not convey) so much poetry in his pictures. 5. If Dürer (not perfect) the technique of woodcut and engraving he would not have achieved good results in his works. 6. If these musicians (include) old music in their concert programme the concert would have been a greater success.

### Упражнение 14

Ответьте на вопросы по образцу.

Could he have mastered his speciality if he hadn't had practice in his early years? — No, he could not. He couldn't have mastered ...

1. Could the cameraman Andrei Moskvin, who worked with Eisenstein, have achieved such good results if he hadn't mastered the technique of shooting films so perfectly? 2. Would Rodin have influenced many artists if he had followed the traditional style? 3. Could Eisenstein have created his classical films if he had not studied different arts so creatively? 4. Could Marion Anderson have achieved so great results if she hadn't worked hard? 5. Would she have enjoyed such a great popularity if she hadn't studied singing?

### Упражнение 15

Закончите предложения по образцу.

I had a very good rest last summer.  
If I hadn't had it I wouldn't have been able to work so hard last term.

1. Surikov knew the history of Russia very well. If he ..  
2. M. Anderson worked at her voice very hard. If she ..  
3. S. Eisenstein developed different devices of cinema language. If he ..  
4. Stanislavsky developed a new system of acting. If he ..  
5. The works of Shakespeare were not published during his life-time, but if they ..  
6. None of Shakespeare's contemporaries wrote anything about this great poet, but if they ..

### Упражнение 16

Прочитайте и письменно ответьте на вопросы.

Интересно, как бы еще создал Лермонтов, если бы его не убили. Интересно, в каком стиле писал бы русский художник Васильев, если бы он не умер в возрасте 23 лет. Интересно, как Достоевский развил бы образ Алеши, если бы он продолжил свой роман «Братья Карамазовы». Интересно, как бы писал Ван Гог, если бы он не знал импрессионистов. Интересно, подружись ли бы Толстой и Достоевский, если бы они встретились?

1. Интересно, что бы еще создал Лермонтов, если бы его не убили. 2. Интересно, в каком стиле писал бы русский художник Васильев, если бы он не умер в возрасте 23 лет. 3. Интересно, как Достоевский развил бы образ Алеши, если бы он продолжил свой роман «Братья Карамазовы». 4. Интересно, как бы писал Ван Гог, если бы он не знал импрессионистов. 5. Интересно, подружись ли бы Толстой и Достоевский, если бы они встретились?



## 2. Сослагательное наклонение в придаточных предложениях после глагола *wish*

А. Если сказуемое главного предложения выражено глаголом *to wish* 'желать', в придаточном предложении для обозначения желательного действия, одновременного с действием сказуемого главного предложения, употребляется сослагательное наклонение в форме, внешне совпадающей с простым прошедшим временем (Past Indefinite Tense). Глагол *to be* в сослагательном наклонении для всех лиц ед. и мн. числа имеет форму *were* \*. Союз *that* в придаточном предложении часто опускается.

Предложения типа *I wish I knew it* переводятся: *как бы я хотел знать это; мне бы хотелось знать это; жаль, что я не знаю этого* \*\*.

*I wish (that) I knew it.*

*Мне бы хотелось знать об этом.*

*I wish(ed) that he were here.*

*Как бы я хотел, чтобы он был здесь.*

### Упражнение 17

Составьте предложения и переведите их.

*I wish*

*He (she) wishes*

*I were free today*

*I were not busy tomorrow  
it were warmer now  
he could meet me at the station*

*I had enough money to buy the book  
he came this evening*

### Упражнение 18

Переведите устно.

1. He has no type-writer. He wishes he had one. 2. I am sorry I can't come. I wish I could. 3. I wish I knew his address. If I knew it I could write to him. 4. We wish tomorrow were a holiday. If it were a holiday we could go to the country. 5. I wish I knew the subject better. If I knew it better I could participate in the discussion.

### Упражнение 19

Раскройте скобки и переведите.

1. I wish I (can) buy the picture. 2. She wished she (be) an actress. 3. I wish it (be) a holiday today. 4. We wish we (can) take part in the festival. 5. I wish the weather (be) nice tomorrow, we could go swimming. 6. They wish they (finish) the work in time. 7. He wishes he (be) in the South now.

### Упражнение 20

Переведите по образцу.

Как бы я хотел, чтобы вы посмотрели этот фильм.

*I wish you saw the film.*

Мне хотелось бы, чтобы

он мог помочь вам  
он сейчас был с нами  
ты мог поехать в Ленинград  
он играл в спектакле  
она писала больше картин  
он больше делал фильмов  
они чаще выступали в концертах  
посещать такие выставки чаще  
услышать его исполнение  
быть режиссером

\* Сравните с условными нереальными предложениями, относящимися к настоящему и будущему времени: *If he were young.*

\*\* Обратите внимание на то, что в последнем случае английскому утвердительному предложению соответствует отрицательное предложение в русском языке.

Как бы я хотел



**Упражнение 21**  
Прочитайте и расскажите.

сыграть эту роль  
снять фильм  
быть участником фести-  
валя  
попасть на просмотр это-  
го фильма

Once Bernard Shaw met a clergyman famous for being witty. The clergyman seeing how thin Bernard Shaw was said:

"I wish you were not so thin, because looking at you one may think that England is starving."

Bernard Shaw answered the clergyman who was very fat:

"And I wish you were not so fat, because looking at you one may think that you are the reason for that."

Б. Если сказуемое главного предложения выражено глаголом *to wish* 'желать', в придаточном предложении для обозначения желательного действия, предшествующего действию главного предложения, употребляется сослагательное наклонение, совпадающее по форме с прошедшим перфектным временем (Past Perfect).

I wish I **had lived** at the time of Shakespeare.

Как бы мне хотелось жить во времена Шекспира.

**Упражнение 22**  
Составьте предложения и переведите их.

I wish(ed)

I had been there before  
I could have used the place for my shooting  
I had taken part in the shooting yesterday when it was sunny  
you had seen her in the part of Ophelia;  
she was excellent in the role  
the director had been more faithful to the script

**Упражнение 23**  
Раскройте скобки и переведите.

1. I wish I (finish) my picture long ago. 2. We wish you (be present) at the performance tomorrow. 3. The master wishes we (make) more sketches last term. 4. I wish I (visit) all the art galleries when I come to Moscow. 5. I wish I (be able to) work at the film festival last year. 6. He wishes he (can) see more films with Laurence Olivier. 7. They wish they (can) get tickets.

**Упражнение 24**  
Переведите по образцу.

А. Как жаль, что мы не можем попасть на этот сеанс.  
We wish we could get to this film show.  
В. Как жаль, что я не видел этого спектакля.  
I wish I had seen the performance.

Как жаль, что я не видел этого фильма, когда он шел  
вы не сможете прийти завтра  
вы не знали об этом вчера  
он не знает о нашем собрании  
мы не закончили картину к фести-  
валю  
она не участвовала в прошлогоднем  
конкурсе пианистов



## Текст

in the past в прошлом  
 enjoyable приятный  
 employment служба, работа  
 on horseback верхом  
 to cross пересекать  
 ocean океан  
 to correct исправлять  
 at the bottom в числе послед-  
 них  
 to remember помнить  
 to agree соглашаться  
 island остров

## A DISCUSSION

Question: "Are you glad that you are living in the second half of the twentieth century? Or do you wish that you had lived during some time in the past? If you had lived during the second half of the sixteenth century, for example, do you think life would have been more enjoyable or less enjoyable?"

Miss Dike was the first to speak. This is what she said. "Well, of course I'm glad to be living now. If I'd been born in the sixteenth century, I'd have had no employment. There were no films in those days. I couldn't have acted in the theatre! Women's parts were all played by boys in Shakespeare's time. And I like fast cars. If I'd lived then, I'd have had to travel on horseback. I don't like horses. And if I'd wanted to go to America, instead of flying there in a few hours, I'd have had to cross with Columbus. And Columbus took months and months to cross the ocean, and he didn't even know where he was going to! No, I don't think life was more enjoyable in the second half of the sixteenth century!"

Miss Brown: "May I correct a small mistake that Miss Dike made, please? Columbus crossed the Atlantic in the fifteenth, not the sixteenth century. He discovered America in 1492. Miss Dike might not have crossed the Atlantic with him."

Miss Dike: "Thank you, Miss Brown. I was always at the bottom of the history class. I can never remember dates."

Then Sir Timothy Jones stood up to speak. "We have heard an interesting opinion on this question. Is there nothing to be said for the years when Shakespeare lived? It was, you'll agree, one of the greatest periods in the history of these islands. Miss Dike spoke of Shakespeare. I wish I'd been alive then. I wish I'd seen Shakespeare's plays in the London theatres of those days. I might have seen Shakespeare himself!"

(From Oxford Progressive English  
 by A. S. Hornby. Abridged)

### Упражнение 25

Найдите в тексте условные предложения и предложения с wish и переведите их

### Упражнение 26

Ответьте на вопросы.

1. What would have happened to Miss Dike if she had been born in the 16th century?
2. Why couldn't she have acted in the theatre?
3. Who would she have crossed the Atlantic with if she had lived in the 16th century?
4. What did Sir Timothy Jones wish?
5. Why did he wish he had been alive in the 16th century?
6. Do you wish you had lived during some time in the past?
7. Are you glad to be living now?



**упражнение 27**  
Переведите письменно.

**Упражнение 28**  
Расскажите текст. Устройте по этой теме дискуссию.

**Б**

**Словарь**

to agitate ['ædʒɪteɪt] волновать  
to cope (with) [kəʊp] справ-  
ляться с  
to dwell (dwelt, dwelt) on (the  
problem) [dwel, dwelt] оста-  
навливаться (на проблеме)  
to excite [ɪk'saɪt] волновать  
to grasp [grɑːsp] схватить; по-  
нять  
to identify (with) [aɪ'dentɪfaɪ]  
перевоплощаться в  
to rely (on) [rɪ'laɪ] полагаться  
на  
to respond (to) [rɪs'pɒnd] от-  
кликаться на  
to reveal [rɪ'vɪl] раскрывать,  
открывать, показывать  
to terrify ['terɪfaɪ] ужасать

core [kɔː] сердцевина, ядро,  
суть, стержень, сущность  
expression [ɪks'preʃn] вырази-  
тельность, экспрессия  
fury ['fjuəri] неистовство, бе-  
шенство, ярость  
identification (with) [aɪ'dentɪ-  
fɪ'keɪʃn] перевоплощение в  
inadequacy [ɪn'ædɪkwəsi] не-  
соответствие  
magic ['mædʒɪk] волшебство  
miracle ['mɪrəkl̩] чудо  
pace [peɪs] скорость, темп;  
походка  
passion ['pæʃən] страсть  
peculiarity [pɪ'kjʊlɪ'ærɪti] осо-

бенность, своеобразие, специ-  
фическая черта  
power ['paʊə] способность,  
сила, мощь, энергия  
projection [prə'dʒekʃn] мета-  
ние, бросание  
quality ['kwɒləti] качество  
significance [sɪg'nɪfɪkəns] зна-  
чение, значимость  
splendour ['splendə] великоле-  
пие  
surface ['sɜːfɪs] поверхность  
vision ['vɪʒn] видение, зрение,  
проникновение, проницатель-  
ность

distinguished [dɪ'stɪŋɡwɪʃt] вы-  
дающийся  
honest ['ɒnɪst] честный  
particular [pə'tɪkjʊlə] особен-  
ный  
peculiar [pɪ'kjʊljə] специфи-  
ческий, особенный  
thorough ['θɹəʊ] тщательный,  
полный, совершенный  
tiny ['taɪni] крошечный, мель-  
чайший

constantly ['kɒnstəntli] посто-  
янно  
entirely [ɪn'taɪəli] целиком,  
всёцело  
splendidly ['splendɪdli] велико-  
лепно, блестяще

as if как будто, как если бы  
be particular about smth быть  
особенно требовательным к,  
тщательно следить за  
be regarded as считаться, рас-  
сматриваться (каким)  
entire man [ɪn'taɪə] человек це-  
ликом, весь человек  
first of all прежде всего  
it is a must это обязательно  
in other words другими сло-  
вами  
to keep awake [ə'weɪk] держать  
в напряжении  
to make + N получиться (he  
made a good actor — из него  
вышел хороший актер)  
to regard smb as считать кого-  
либо (каким)  
sense of display чувство меры  
to take breath [breɪθ] сделать  
вдох  
take on the essence of a role  
перевоплощаться  
that is to есть

**Интернациональные слова**

modulation [mɒdʊ'leɪʃn]  
monologue ['mɒnələg]  
ocean ['oʊʃn]  
repertoire ['repətwaː]

**Текст**

**SIR LAURENCE OLIVIER**

Sir Laurence Olivier is world famous for his outstand-  
ing artistic achievement in the theatre and cinema. He  
directed stage and film productions that are consid-  
ered the most difficult ones in the world repertoire.  
If you saw him on the stage you would understand





why he is constantly attracting the best critics' attention. If you saw him on the screen you would not forget the images he created.

In his work as actor and director there is some *particular* method, or rather his own approach to acting. He *relies greatly on rhythm*<sup>1</sup> — *that is* change of speed of speech, change of expression, change of *pace* in crossing the stage, being not so *particular about* his costume or make-up. He is constantly changing because he wants *to keep the audience awake*. He wouldn't change every minute if he didn't want the public *to respond*. He believes that the audience wouldn't respond if he did what he was expected to do. In this he follows the advice given many years ago by Feodor Chaliapin to an actor: "Never do what the audience expects you to do." Olivier once said that if Chaliapin *had taken breath* when he was expected there wouldn't have been an illusion of his having sung the whole phrase in one breath.<sup>2</sup> The public wouldn't have admired him.

But Olivier is sure that no tricks will make an actor great. If he himself hadn't had *qualities* that widen your vision, and add to your understanding of the world, he wouldn't *be regarded as a distinguished* actor. These qualities are: *thorough* knowledge of the play in which he was performing, artistic imagination, physical, intellectual and spiritual strength, a *sense of display* and an ability *to identify with a role* or, *in other words*, to take on the *core* of a character.

For Olivier identification with a role, a complete transformation into a character is not a should, it is a must.<sup>3</sup> He can't understand other famous actors who in the middle of their monologues about passion, *power*, death are wondering what they would like to have for supper. He wouldn't be able to play if he began to think about such things. Olivier is always interested in what *agitates* the soul. It may seem curious what he himself says about it: "Even if I were not an actor I would be interested in what agitates the soul. If you want *to excite* people, you should know what makes them respond, what makes them agitated. So if I am going to play a part, *first of all*, I ask myself what kind of man my character is, and what there is about him that might excite people. And if I couldn't imagine *the entire man*, the whole mind of the character, if I didn't feel I am that man whom I am going to play, I wouldn't be able to identify easily and naturally, I wouldn't be able to play, *I wouldn't have made an actor*," says Olivier. With such a *particular approach to acting it is no wonder* that Olivier has created many unforgettable characters, among them — Hamlet, Macbeth, Richard III, Doctor Astrov, Julius Caesar, Titus Andronicus, *to mention just a few*.

Let's *dwell*, for example, on some *peculiarities* of his image of Titus Andronicus. As Titus Olivier's *terrifying*



quietness is the quiet at the core of a hurricane. His *fury* is the fury of the storm in his mind. Just as his Lear is associated with the storm wind so his Titus is associated with the sea. Olivier cries out the words: "I am the ocean!" — as if he were really an ocean, with its waves beating on the world's shore.<sup>4</sup> When we hear Olivier pronounce the words we forget their *inadequacy* in the *splendour* of a projection.<sup>5</sup> The impression is that you not only *grasp* the image in the character's mind, but the pronounced words *reveal* the reality hidden under the *surface* of things.

To display the character vividly, to make us feel what is happening under the surface, using different, unexpected modulations of the voice, using particular but natural gestures, changing pace and expression, conveying any *tiny* emotion is a very difficult task for an actor. Olivier *cope*s with it *splendidly*. His ability *to take on the essence of the character* is the key to his magic. This ability creates miracles on the stage and on the screen.

(From "Moscow News" and "Portrait of the Shakespeare Country" by J. C. Trewin. *Abridged*)

#### Комментарии к тексту

1. **he relies greatly on rhythm** — эд. он придает большое значение ритму
2. **an illusion of his having sung the whole phrase in one breath** — впечатление, что он спел фразу на одном дыхании
3. **is not a should, it is a must** — эд. не просто пожелание, а непременно требование
4. **with its waves beating on the world's shore** — волны которого бьются о берега мира (*метафора*)
5. **the splendour of a projection** — эд. великолепие донесения образа до зрителя

#### Упражнение 29

Образуйте слова с суффиксами и назовите их значения.

-ly	true, extreme, natural, great, honest, splendid, entire, constant, particular, thorough, adequate, immediate, easy, vivid
-tion	agitate, transform, admire, imagine, produce, modulate
-ity	popular, possible, curious, able, peculiar, relative, selective
-ness	unique, quiet, lonely, vague, attractive, complete, exact
-(an)ce	expect, accept, different, dependent, independent, significant
-(i)ous	mystery, danger, fame, fury, vigour, vary
-ish	boy, girl, green, blue, grey, red, yellow, brown, dream

#### Упражнение 30

Скажите, от каких слов образованы следующие слова, и назовите их значения.

imagination, uniqueness, thoroughly, splendidly, loneliness, entirely, ability, boyish, independent, famous, identification, addition, terrific, peculiarity, significance, powerless, projection



### Упражнение 31

а) Прочитайте текст и ответьте на вопросы.

... ертуар, поэтический ритм, костюмы  
... актера, естественная фраза, реаль-  
... иллюзия, океан энергии

- б) artistic projection, expressive gestures, to agitate the audience, to identify with a role, to transform into a role, the essence of character, spiritual vision, to pretend energetic, an illusion of inadequacy, the solid basis of the scenario, to transform into

### Упражнение 32

Определите, какой частью речи являются выделенные слова

1. It is always difficult to *part* with the people you *like*  
2. I *must* say that for me identification with a *part* is not a should, but a *must*. 3. In his acting he relied greatly on the *change* of speed of speech. 4. Why didn't you *change* before the party? 5. Much is written about Olivier's *approach* to acting. 6. They should *approach* the *study* of the problem in a different way. 7. You should *study* his *likes* in philosophy, it will help you to *sense* him as a personality.

### Упражнение 33

Найдите придаточные предложения и переведите

1. Once Olivier said that if Chaliapin had taken breath when he was expected there wouldn't have been an illusion of his having sung the whole phrase in one breath. 2. If I couldn't imagine the entire man, the whole mind of the character, if I didn't feel I am that man whom I am going to play, I wouldn't be able to identify easily and naturally, I wouldn't be able to play, I wouldn't have made an actor. 3. To display the character vividly, to make us feel what is happening under the surface, using different, unexpected modulations of the voice, using particular but natural gestures, changing pace and expression, conveying any tiny emotion is a very difficult task for an actor.

### Упражнение 34

а) Переведите выделенные в тексте слова и выражения.

б) Переведите:

постоянно меняться, привлекать внимание, в его работе как актера, особый метод, то есть, следовать совету, держать зрителей в напряжении, публика реагирует, расширять видение, полное знание, другими словами, волновать зрителей, давайте остановимся на его методе игры, поверхность, понять образ, сливаться с образом, перевоплощаться в героя, войти в роль, его особенность в игре, великолепно (блестяще) справиться с задачей

### Упражнение 35

а) Прочитайте текст и ответьте на вопросы

1. What is Sir Laurence Olivier famous for? 2. What can you say about his particular method of work as actor and director? 3. What was Chaliapin's advice to an actor? 4. What qualities according to Olivier should an actor have? 5. What kind of actors cannot Olivier understand? 6. How does Olivier cope with a difficult task for an actor to display the character vividly?

б) Поставьте еще 10 вопросов к тексту и ответьте на них.



Упражнение 36  
Придумайте предложения.

- |              |  |
|--------------|--|
| a) thorough  | study, knowledge, analysis, research work                            |
| peculiar     | method, approach, device, trick, understanding, feature, use, way of |
| entire       | man, film, production, performance, approach                         |
| splendid     | acting, performance, painter, musician, interpretation               |
| b) to reveal | character, features, hidden reality                                  |
| to display   | core, essence, feelings, psychology, energy, soul                    |
| to grasp     | image, idea  |
| to cope with | task, difficulty, crowds, role, problem                              |

Упражнение 37  
Найдите синонимы.

- |          |                                       |
|----------|---------------------------------------|
| thorough | brilliant, careful, superb, complete, |
| splendid | outstanding, remarkable, great,       |
| distinct | magnificent, glorious, excellent,     |
| guished  | whole                                 |
| entire   |                                       |

Упражнение 38  
Закончите предложения.

1. The impression of his acting is that ... 2. It is said that in order to develop a sense of display ... 3. In order to keep the audience awake ... 4. In order to agitate the audience ... 5. I'd like to say that the actor who was the first to ... 6. Who was the first to ...? 7. Who is regarded as ...? 8. It is a must for an actor to ... 9. To cope with the problem of ... 10. In his work there is some particular method, or rather, ...

Упражнение 39  
Переведите слова в скобках и расскажите текст.

### BETTE DAVIS \* ABOUT AN ACTOR

If an actor has no intellect, no (страсть), no expansion of soul, he can hardly understand a part in which these (качества) are present. The result will be his inability to (слиться с ролью) and the public won't be able to (реагировать) to him. He cannot even understand a part in which these (качества) are absent.

Now, for example, can a stupid, phlegmatic character be played well unless the actor, his opposite, uses selectivity and observes the accents of the character thereby bringing him to life?

I am not a teacher but I know what an actor feels and does. It takes (энергия) to concentrate in his (воображение) on the image he is creating. He works much before he (сливается) with a role (или вернее) pretends to be that other human being. If he (представляет человека целиком), he (превращается) into that character never losing his lifeline without which he is simply a maniac and even worse — an amateur. He must constantly somewhere in his mind remember he is pretending, but at the same time he must act like his character, just as he must (ходить по сцене походкой и говорить голосом) of the man he is playing.

\* Davis, Bette — American dramatic actress and Hollywood star of long standing, she was box-office queen from 1936 until after World War II; later she played eccentric roles. She played in 77 films.



An actor without understanding his character is a mannikin, and there isn't a school in the world that can give it to him.

After the actor has been told by the author (какого рода) of a man, what kind of mind he must display, the actor starts working at the image. He begins to search for a way (для того чтобы перевоплотиться) with it. Every thought, every (мельчайшая деталь), every (жест) must (отражать) what is happening under the (поверхностью) of the human being. He must find the right (чувство меры) of the character, on which he will have to (положиться) when he starts acting.

These are only some of the (особенности) of an actor's work, (если упомянуть всего лишь несколько).

**Упражнение 40**

Расскажите текст "Sir Laurence Olivier" по плану:

1. Laurence Olivier's particular method of work at the role.
2. Actor's qualities important from Olivier's point of view.
3. Identification with a role is a must for Olivier.
4. Olivier as Titus Andronicus.
5. Olivier and his audience.

**Упражнение 41**

Переведите письменно.

1. Если бы актеры не перевоплощались в своих героев, они не могли бы создавать достоверные образы.
2. Если бы трактовки пьесы всегда были одинаковыми, люди перестали бы ходить в театр.
3. Если бы искусство не выявляло душу художника, не волновало бы наше воображение, не расширяло наше видение и понимание мира, оно бы перестало играть такую большую роль в нашей жизни.
4. Говорят, что, если бы мы видели Астангова в роли Ричарда III, которого он играл в концертном исполнении, мы бы предпочли его другим актерам.

**Упражнение 42**

Переведите устно.

1. In his work as actor and director there is some particular method.
2. He is always changing on the stage as he wants to keep the audience awake.
3. Among his unforgettable images there are such as Hamlet, Macbeth, Richard III.
4. As Titus his terrifying quietness was the quiet at the core of a hurricane.
5. The memory of her art will be vivid as long as there are people alive who can tell us of her magic.
6. As soon as the core of the character is grasped one can identify with it easily and naturally.
7. As you know, identification with a role is a must for Olivier.
8. As he knew and understood his role perfectly well, he identified with it easily.

**Упражнение 43**

Переведите письменно; обратите внимание на употребление would.

Compare a film-star's life with that of a leading actress of 50 years ago. The stage leading actress would work in the capitals of the world; if her play was running successfully her days were her own, she would live in a society of her own choosing. Each performance would be a separate artistic achievement; the play



would be conceived as an entire artistic whole which was nightly brought into existence in a peculiar emotional mood which is the essence and core of acting. The players would be in direct contact with the audience. Each audience would be different, the manager would nightly visit the dressing rooms with news who was "in front".

First of all, acting was regarded as an art which took a lifetime to learn. Almost all great plays were written for mature players.

Now, let's dwell on the life of the Hollywood star. She lives in a suburb and her life and job are very peculiar. She sees no one from one year's end to another except of a number of people all in the same business as herself.

Her work consists of working in isolated fragments, chosen at the convenience of the technicians. She rehearses hour after hour, relying entirely on the director's instructions, for a few minutes on the screen. At last she achieves the expression the director required. She is shot and they start another fragment. And finally she has produced only the raw material for the cutter (монтажер) who may or may not use it. And she must be young. If she is not young she is regarded as fit only for supporting roles. The work is physically difficult, she is not expected to be intellectual, and there is a set pattern of conditions under which she must live. If she attempted to live in a simpler style in order to save money, she would lose "face". If she tried to live more elaborately, she would be taxed. She can make maximum in one film and after that for the rest of her life she is working for nothing.

(From "Why Hollywood Is a Term of Disparagement?"  
by E. Waugh. Abridged)

#### Упражнение 44

Подготовьте сообщения по темам:

1. Approaches to acting in theatre and cinema.
2. The method of work of my favourite film actor (film actress).
3. Sir Laurence Olivier's method of work as actor.
4. Life and work of famous actresses at the beginning of the XXth century.
5. A Hollywood star, her life, her work.

**B**

#### Упражнение 45

Посмотрите текст и ответьте на вопросы.

#### Текст

#### GRETA GARBO

1. Greta Garbo, the distinguished film actress, was a unique personality among Hollywood stars in the 1920-30's, who never revealed to the world her bio-



to reveal раскрывать  
 film-fan киноман  
 loneliness одиночество  
 vagueness таинственность  
 to arouse curiosity вызывать  
 любопытство  
 to grasp понять  
 thoroughly тщательно  
 to memorize выучивать наизусть  
 at top speed с бешеной скоростью  
 to expand energy излучать  
 энергию  
 fire огонь  
 human beings люди  
 mood настроение  
 miracle чудо  
 quite совершенно  
 vitality жизнеспособность  
 interval перерыв  
 to be tired уставать  
 to save экономить  
 to approve of одобрять  
 her way of то, как она  
 to insist настаивать  
 immortal вечный  
 to accept принимать

graphy. Film-fans knew every movement, every gesture, every change of her lovely exquisite face in different shots of different films, but no one ever saw the real Garbo in life. Her loneliness, or rather her ability to stand alone, her vagueness, aroused a great curiosity.

2. All we know about her is that she was born in Stockholm in 1906, was trained in the city school, and at 16 became a pupil of the Royal Dramatic Academy. She never played on the stage. At the Academy her master was Marice Stiller. It was he who taught her to play and they made a few pictures together in Sweden. He was the first to understand that she would make a distinguished actress. If Marice Stiller hadn't taken Garbo to Hollywood, the world, perhaps, wouldn't have known one of its best film actresses.

3. What did she have that made her a great star? If the way she worked in front of the camera were not known it would be impossible to grasp how she produced the effect on the screen. Her work began when she was given a script. She studied it very thoroughly. She studied out every situation, every tiny detail of it, every thing. She memorized all the script which had been translated specially for her into Swedish. She knew exactly what she would do in front of the camera in every episode. And she worked at top speed and at full emotion. She never rehearsed. If she had already rehearsed a scene she would have been unable to play it in front of the camera right away, because when she started to act she expanded terrific energy, all her inner fire. She gave to the camera all she had, leaving nothing for herself. She gave to the camera what she refused to give human beings.

Many actors found that it was extremely difficult to play with Garbo. And really only great ones, who could do well without rehearsals could be her partners.

4. When the camera started working her face changed, her expression, her whole emotional mood came to life. It was a miracle. Like every great actress she could throw all of herself into a part, and having done that, she came out of it quite lifeless, her vitality burnt out. On the set between scenes she would sleep in a chair during all the intervals. After having been shot in a number of sequences she went straight home from the studio to rest. She wouldn't have been so tired if she had not identified with a role, if she had saved some energy for herself.

5. When she was asked to do something of which she couldn't approve of artistically she never agreed, explaining her way of seeing it. When the director insisted on his way she would simply say, "I go home," — the immortal phrase associated with Garbo — and she did go home and returned to the picture if the director accepted her idea; if he didn't she would really stay at

to reveal раскрывать  
 film-fan киноман  
 loneliness одиночество  
 vagueness таинственность  
 to arouse curiosity вызывать  
 любопытство  
 to grasp понять  
 thoroughly тщательно  
 to memorize выучивать наизусть  
 at top speed с бешеной скоростью  
 to expand energy излучать  
 энергию  
 fire огонь  
 human beings люди  
 mood настроение  
 miracle чудо  
 quite совершенно  
 vitality жизнеспособность  
 interval перерыв  
 to be tired уставать  
 to save экономить  
 to approve of одобрять  
 her way of то, как она  
 to insist настаивать  
 immortal вечный  
 to accept принимать

Упражнения  
 Прочитайте  
 и озадайтесь



curious любопытный  
 in the end в конце концов  
 disagreement разногласие  
 to mean значить  
 dangerous опасный  
 to be silent молчать  
 unrecognizable неузнаваемая  
 peasant крестьянский  
 to become speechless потерять  
 дар речи  
 mentally по уму  
 certain moves некоторые ходы  
 luckily к счастью  
 peculiar особый  
 to cope совладать  
 jewels драгоценности  
 in order to для того чтобы  
 independent независимый  
 at the thought при мысли  
 to refuse отказываться  
 homely простой

home. It may seem curious but it was she who was always right, and the director had to accept her concept in the end. This disagreement with the director could happen in the middle of a big production, or the day before a big production was to start. "I go home" could be said to the head of the studio or any other boss. On most of her pictures she was a "good soldier". Long hours meant nothing to her. She worked when she was really ill. No scene was too dangerous or too difficult physically for her.

6. In life Garbo wasn't beautiful, attractive or charming, she didn't like to talk, she preferred to be silent. She was and she looked different from all other stars. She was unrecognizable, being tall, boyish, rather badly dressed, with no make-up on her face. She looked like some peasant girl. If Marice Stiller hadn't insisted on the studio doing tests of Garbo when he brought her there, no director would ever have thought to show Garbo on the screen. But the studio bosses after seeing Garbo on the screen for the first time became speechless, as they saw a true miracle, a great artist.

She was truly a great artist, physically and mentally. She grasped immediately the photographic reasons which made certain moves possible or impossible. Cameramen were fond of shooting her. If they hadn't written about their work with Garbo we wouldn't have known anything about her. But luckily many of them had a lot to say about Garbo on the set, how this great Lady inspired them in their work.

Garbo on the screen was extremely popular. Garbo in life was never a social success. Fame couldn't give her anything but difficulties with which her peculiar temperament couldn't cope. She lived exactly as she did when she first arrived in Hollywood, modestly, without fine clothes or jewels, without her own house or an expensive car. She saved every nickel in order to help her relatives in Sweden and in order to be independent in Hollywood in the future.

7. It is clear that she experienced no panic at the thought of being refused a job. When the general tendency fell towards the more homely films in the 30s, and when she was to play in comedies after having been in serious films she left Hollywood.

No one in Hollywood knew where she had come from, no one knew where she had gone from there. She was one of the most unique, mysterious figures that Hollywood has ever produced.

(From "Greta Garbo"  
 by Adela Rogers. Abridged)

Упражнение 46  
 Прочитайте внимательно текст  
 и озаглавьте его части.



**Упражнение 47**  
*Ответьте на вопросы*

1. How did Garbo appear in Hollywood? 2. What made her different from other Hollywood film-stars? 3. What was her method of work at a role? 4. Why did her partners find it difficult to play with her? 5. Why did she leave Hollywood?

**Упражнение 48**  
*Напишите аннотацию и реферат к тексту.*

**Упражнение 49**  
*Переведите фрагменты 3, 4, 5.*

**Упражнение 50**  
*Расскажите о великой русской актрисе М. Ермоловой. Дайте описание портрета.*



*Valentin Serov. Portrait of the actress M. Yermolova*

**Упражнение 51**  
*Темы для обсуждения и устных сообщений.*

1. Acting in cinema and theatre.
2. Qualities that make an actor (actress) great.
3. Great actors (actresses) in the history of theatre and cinema.



## А. Грамматика

1. Сослагательное наклонение в придаточных предложениях . . . . . 399
2. Некоторые случаи употребления *it* в начале предложения . . . . . 401

Текст: Gainsborough and Music . . . . . 402

## Б. Работа над лексикой и темой

Тема: British Art

Текст: From the History of British Painting . . . . . 404

## В. Чтение, реферирование и перевод

Текст: English Music . . . . . 411

## А

## 1. Сослагательное наклонение в придаточных предложениях

He <i>instited</i> that the film <b>should be shot</b> in colour.	Он настаивал, чтобы фильм снимался в цвете.
<i>It was necessary</i> that he <b>should be informed</b> about the facts.	Было необходимо проинформировать его об этих фактах.

Сослагательное наклонение употребляется в придаточных предложениях после выражений **it is necessary** 'необходимо', **it is important** 'важно', **it is surprising** 'удивительно', **it is desirable** 'желательно', **it is essential** 'существенно' и т. д. и после глаголов в главном предложении, выражающих приказание, требование, настояние, предложение, совет: **to order** 'приказывать', **to demand** 'требовать', **to suggest** 'предлагать', **to advise** 'советовать', **to insist** 'настаивать' и др. В предложениях этого типа употребляется сослагательное наклонение в форме **should** (для всех лиц ед. и мн. числа) + инфинитив активного или пассивного залога без частицы **to** (независимо от времени глагола в главном предложении). В научной и публицистической литературе, а также в американском варианте английского языка в этом случае может употребляться инфинитив без частицы **to**: He **insisted** that the film **be shot** in colour. **It was necessary** that he **be informed**.

Упражнение 1  
Переведите устно.

1. The director suggested that the interpretation of Hamlet should be new and original.
2. He suggested that the production of Shakespeare should be in modern dress.
3. He insisted that the general sense of history, the spirit of the poetry of "Hamlet", the sense of humanity should be modern and absolutely lifelike for audiences today.
4. It was important that man should be shown in a "close-up", that is in the space of history.
5. It was necessary that students should be at the studio at five.
6. I suggested that he should write the script for this project.
7. It was desirable that the film should be done in colour.
8. We proposed that the exhibition should be held in October.



## Упражнение 2

Поставьте глаголы в скобках в правильную форму.

I proposed that we should go there.

Я предложил, чтобы мы пошли туда

1. It is important that every artist (study) the best traditions of the classical art. 2. Bruno Walter suggested that Marion Anderson (sing) without a score. 3. Eisenstein proposed that the music for "Alexander Nevsky" (be written) by Prokofiev. 4. L. Olivier considered it was necessary that an actor (identify) himself with a role. 5. It is essential that an actor (imagine) the whole of the character he is going to play. 6. It is important that the artist (convey) the spirit of his time. 7. Ivan Goncharov demanded that none of his letters (be published) after his death. 8. L. Tolstoy insisted that the publications of his works (be) cheap.

## Упражнение 3

Измените предложения по образцам и переведите.

He insisted *that we should make* a documentary film.  
He insisted **on our making** a documentary film.

- a) 1. The director suggested that we should study photographs of World War II to produce the film in a documentary genre. 2. He insisted that we should use some material from documentary films. 3. He didn't insist that we should invite only professional actors for this film. 4. The film-director suggested that we should shoot all these episodes at the actual locations of the events depicted. 5. He suggested that we should take part in the festival held in Tbilisi. 6. He proposes that we should leave early in the morning. 7. She proposes that they should attend this exhibition, which is really very interesting.

It is essential that those rooms *should have* plenty of light.  
It is essential **for those rooms to have** plenty of light.

- 6) 8. It's desirable that three of us should go there; three will be enough. 9. It's important that there should be much greenery around. 10. It's important that the film should be cut by Friday. 11. It's necessary that the report should be handed in on Monday. 12. It's unimportant that they should know all the business details.

## Упражнение 4

Составьте предложения

- a) They suggested that we see the film  
he recommended you visit the exhibition  
she insisted he take part in the concert  
I demanded she learn the part properly  
you advised they show the works  
practise more  
finish the rehearsals  
because ..



6) It is important that we see the performance  
 was necessary you discuss the film  
 surprising they design the sets  
 strange take part in the opera,  
 desirable the exhibition  
 because .

### Упражнение 5

Переведите придаточные предложения.

1. He suggested (proposed) that

мы пошли в кино; они обсудили его работу; она посетила эту выставку; мы еще раз репетировали эту сцену; ее пригласили на эту роль; его назначили режиссером этого фильма.

2. He insists (demands) that

нам показали последние фильмы; они переделали последнюю сцену; все приняли участие в вечере; работа была закончена вовремя; режиссера пригласили на обсуждение фильма.

3. It is important (necessary, desirable) that the play  
 была проанализирована; была показана студентам;  
 была записана на пленку вовремя; была показана  
 на вечере; имела успех.

### 2. Некоторые случаи употребления *it* в начале предложения

Предложения начинаются с *it*, когда:

1) подлежащим является инфинитив:

*It's nice to be with you.*

— Прекрасно быть с вами.

(Вариант *To be with you is nice* менее употребителен).

*It's not useful to read in bed.*

— Читать в постели вредно.

2) подлежащее выражено придаточным предложением:

*It worried me a bit that she didn't phone.*

— Меня беспокоило немного, что она не позвонила.

*It wasn't very clear what she meant.*

— Было не совсем ясно, что она имеет в виду.

3) имеется структура *for* + дополнение + инфинитив:

*It's important for the shooting script to be ready before Thursday.*

— Важно, чтобы режиссерский сценарий был готов до четверга.

4) вводится предложение, начинающееся с союзов *as if* 'как если бы', *as though* 'как будто', *if* 'если'.

*It looks as if we are going to be late.*

— Похоже, что мы опаздываем.

5) необходимо выделить наиболее значимое слово в предложении:

*It was Mr. Smith who invited her.*

— Именно (как раз) м-р Смит пригласил ее.

*It was on Sunday that he arrived.*

— Он приехал как раз в воскресенье.

Обратите внимание, что *it* в первых четырех случаях не переводится. В последнем случае в переводе предложений появляются слова *именно*, *как раз* перед выделенным словом.



Упражнение 6  
Переведите устно

1. It's difficult to understand what they are talking about. 2. It's unforgettable to work with such an experienced film-director. 3. It must be hard to shoot films on location in winter. 4. It's not easy to make him change his mind. 5. It's probable that he'll leave us. 6. It's pointless to speak to him — he listens to nobody. 7. It's unusual to see him doing nothing. 8. It was really astonishing that he refused to see you. 9. It's interesting to study different cultures and different ways of life. 10. It is lovely to see you again. 11. Is it true that she is ill? 12. It struck me that he behaved so strangely. 13. It seems obvious that we can't go on like this. 14. It is important that everybody should be told all those facts. 15. It doesn't matter when you arrive — just come when you can. 16. It was necessary for me to visit him. 17. It will be a pity if she leaves. 18. It looks as though we may ask her for help. 19. It was he who helped us. 20. It was on Tuesday that we shot the final scene.

Упражнение 7  
Переведите, начиная предложения с it.

1. Было удивительно наблюдать за ней на съемках этого фильма. 2. Приятно было поработать на фестивале. 3. В школе работать трудно. 4. Должно быть, очень интересно работать в кино. 5. Возможно, мы приедем к вам летом. 6. Нам важно знать об этом заранее. 7. Именно он сообщил нам об этом инциденте. 8. Неизвестно, куда он уехал снимать свой фильм. 9. Кажется, я знаю его. 10. Говорят, он снимает сейчас комедию.

Текст

passionately страстно  
skill мастерство  
lute лютня  
to conclude заключать  
pipe трубка  
price цена  
to be astonished поразиться  
to propose предлагать  
book of music ноты

GAINSBOROUGH AND MUSIC

The famous English painter Gainsborough was passionately fond of music and he filled his house with all kinds of musical instruments, which he could play rather well. He considered them to be the most beautiful works of human skill and sometimes even wished he were a professional musician.

Once Gainsborough saw a lute in a picture of Van Dyke's and concluded that it must be a fine instrument, because, perhaps, it was finely painted. He immediately decided that it was absolutely necessary that he should have such an instrument in his collection. He also wished he could play it. So Gainsborough hurried to a professor of music famous for playing this instrument very well. He found the professor dining, then smoking his pipe with his lute beside him. "I have come to buy your lute, and I won't leave your house until you sell it to me. Name your price," said the painter. The professor was so astonished that he sold his lute. But on getting the lute Gainsborough proposed that the professor should sell him his book of music as well. The professor refused saying that he couldn't really part with the

the other  
pressing gov  
e. арнк  
to listen to  
to acquire n  
kinds of  
to make the  
ознаком

Упражнени  
Прочитайт  
предложен  
ным накло  
ткст

Упражнени  
Ответьте н

Упражне  
Пересказ  
ляя глаг  
demand,  
и выража  
that, it  
it was i

Упражн  
Перевед



some other time в другой раз  
dressing gown халат  
wig парик  
to listen to reason дать убе-  
дить себя  
to acquire приобретать  
all kinds of всякого рода  
to make the acquaintance of  
познакомиться с

#### Упражнение 8

Прочитайте текст. Найдите предложения с сослагательным наклонением. Переведите текст.

#### Упражнение 9

Ответьте на вопросы.

#### Упражнение 10

Перескажите текст, употребляя глаголы: to suggest, to demand, to insist, to propose и выражения: it was necessary that, it was important that, it was important for him to.

#### Упражнение 11

Переведите письменно.

book. But Gainsborough insisted that the book should be sold to him. Finally Gainsborough with the lute and the book of music left the house, but soon returned. This time he insisted on the professor's going with him and giving the first lesson. The professor suggested that a lesson should be given some other time, as at the moment he couldn't go being in his dressing gown and without a wig. But Gainsborough wouldn't listen to any reason. A minute later the professor without his wig, in a dressing gown was walking with the painter. In this unusual and eccentric way he acquired all kinds of musical instruments and made the acquaintance of professors of music, many of whom became later his best friends.

1. What was Gainsborough's attitude to musical instruments? 2. What did he wish he were? 3. Why did he conclude that a lute must be a fine instrument? 4. Why did he hurry to a professor of music, famous for his playing the lute very well? 5. Why did he propose that the professor should sell him the book of music? 6. What did he insist on after returning to the professor's house? 7. Did the professor agree to give the first lesson without delay? 8. How is Gainsborough's way of acquiring musical instruments defined in the text?

1. Нам очень важно творчески изучать работы старых мастеров. 2. Желательно, чтобы вы все приняли участие в обсуждении этого спектакля. 3. Нам необходимо закончить фильм к середине мая. 4. Именно режиссер настаивал, чтобы эти сцены были пересняты. 5. Они потребовали, чтобы мы закончили репетицию к четырем часам. 6. Студенты выдвинули предложение (propose), чтобы им разрешили летом отправиться на гастроли по стране. 7. Они предложили, чтобы на обсуждение фильма режиссера пригласили вместе с оператором. 8. Режиссер настаивал, чтобы она попробовала сыграть эту небольшую, но сложную роль. 9. Они настаивали, чтобы я сам написал сценарий к нашему документальному фильму. 10. Именно режиссер посоветовал художнику-декоратору сделать декорации более условными.



## Упражнение 12

Прочтите, переведите и выскажите свое мнение, употребляя выражения типа *it is important that*

1. "I myself do not like the production of Shakespeare in modern dress, for I think it absolutely possible and desirable that Shakespeare productions be shown in Elizabethan costumes." (*Kozintsev*)

2. "I find it impossible that an artist should wish to shut himself away from the people who, in the last analysis, form his audience. I always try to make myself as widely understood as possible; and if I don't manage to do it, I consider it my fault." (*Dm. Shostakovich*)

## Б

### Словарь

**to abhor** [əb'hɔ:] ненавидеть, питать отвращение  
**to alter** ['ɔ:lɪə] изменять(ся)  
**to arrange** [ə'reɪndʒ] устраивать, располагать  
**to borrow** ['bɒrəʊ] заимствовать  
**to care (about)** [kəə] заботиться (о), питать интерес (к)  
**to forgive (forgave, forgiven)** [fə'gɪv, fə'geɪv, fə'gɪvn] прощать  
**to fuse** [fju:z] соединить, слить  
**to herald** ['herəld] возвещать, объявлять  
**to ignore** [ɪg'nɔ:] игнорировать  
**to introduce** [ɪntrə'dju:s] вводить  
**to propose** [prə'pəʊz] предлагать  
**to suggest** [sə'dʒest] предлагать  
**to witness** ['wɪtnɪs] быть свидетелем

**air** [ɛə] вид  
**care** [kəə] забота  
**demand** [dɪ'mænd] требование  
**discovery** [dɪs'klʌvəri] открытие  
**disposition** [dɪspə'zɪʃn] predisposition  
**exposition** [ekspə'zɪʃn] толкование  
**familiarity** [fə'mɪli'ærɪti] зд. обыденность, привычность  
**fault** [fɔ:lt] вина  
**frame** [freɪm] обрамление

**grace** [greɪs] изящество  
**hallmark** ['hɔ:l'mɑ:k] отличительный признак  
**herald** ['herəld] провозвестник  
**inclination** [ɪnklɪ'neɪʃn] склонность  
**necessity** [nɪ'sesɪti] необходимость  
**observation** [əbzə'veɪʃn] наблюдение  
**portraiture** ['pɔ:trɪtʃə] портретная живопись  
**posterity** [pə'sterɪti] потомство  
**reason** ['ri:zn] разум  
**sitter** ['sɪtə] модель  
**subject** ['sʌbdʒɪkt] объект, предмет  
**subject matter** содержание картины  
**teaching** ['ti:tʃɪŋ] доктрина, учение  
**toe** [tu:] палец ноги  
**velvet** ['velvɪt] бархат, бархатный

**deliberate(ly)** [dɪ'lɪbəreɪt(lɪ)] умышленный (умышленно)  
**desirable** [dɪ'zaɪərəbl̩] желательный  
**glittering** ['glɪtərɪŋ] блестящий, сверкающий  
**obvious** [ə'bvɪəs] очевидный  
**(the) only** ['əʊnli] единственный  
**satin** ['sætɪn] атласный  
**silk** [sɪlk] шелковый  
**woollen** ['wʊlɪn] шерстяной  
**would-be** ['wʊdbi:] будущий

**alongside** [ə'lɒŋsaɪd] наряду  
**bitterly** ['bɪtəli] резко  
**however** [haʊ'evə] однако

**to be familiar with** быть знакомым с  
**to be opposed (to)** [ə'pəʊzd] быть враждебным (к)  
**to be responsible (for)** отвечать за, быть ответственным за  
**to bring into line with** довести до уровня  
**to find it important that ...** считать важным, чтобы...  
**to be sick of** надоесть, уставать от  
**to do most to + inf.** сделать особенно много, чтобы...  
**to have nothing to do with...** не иметь ничего общего с...  
**in accordance with** в соответствии с  
**to remind smb of smth** [rɪ'maɪnd] напоминать

### Интернациональные слова

**antithesis** [æn'tɪθɪsɪs]  
**aristocratic** [æ'rɪstə'krætɪk]  
**apostle** [ə'pɒsl]  
**drapery** ['dreɪpəri]  
**eccentric** [ɪk'sentɪk]  
**isolate** [aɪ'səleɪt]  
**personage** [pə'snɪdʒ]  
**proportion** [prə'pɔ:ʃn]  
**standard** ['stændəd]  
**viola-da gamba** [vɪ'əʊlədə-'gæmbə]  
**zenith** ['zenɪθ]

### Текст

### FROM THE HISTORY OF BRITISH PAINTING

British painting reached its zenith in the 18th and early 19th century. Beginning with Hogarth, a school of painting appeared that could be identified as charac-



teristically British. The one hundred years between 1750-1850 *witnessed* the development of the three art forms: *portraiture*, landscape and genre, that became the *hallmarks* of British painting.

*However*, up to the third quarter of the 18th century portraiture was practically the only form of painting in Britain. It is quite explainable as the Englishman's standard of living had become very high by the middle of the century and those who had achieved success wished they could be remembered for *posterity*.

This *demand* for portraits was most successfully met by a gifted painter — Sir Joshua Reynolds (1723-1792), who didn't want British art to be so provincial and isolated. It was he who *insisted* that English artists *should be brought into line with* European art and that they should develop the Grand Style of painting.

When the Royal Academy was founded in 1768, *it was obvious* that Reynolds was *the only possible choice* for President. From 1769 to 1790 he delivered lectures every year at prize-giving ceremonies. These lectures were regarded as the most sensible *exposition* of the Academic view that by well-directed work it was possible to learn the Rules of Art and use *discoveries* and ideas of the old masters to create a new style of one's own.

In these lectures Reynolds recommended that the *would-be painter* should *put his faith in* old masters, from whom he should be ready *to borrow*. He advised that in portraits the grace should consist more in taking the *general air* than in exact rendering of every feature. He *suggested* that the proportions of a *sitter's figure* should *be altered in accordance with* a fixed ideal. Thus a young woman should have the proportions of the goddess Diana, and her height should be exactly ten times the length of her face. He considered it necessary that the hand should be the same length as the face and the big toe should be the same length as the nose. If the ladies of the 18th century seem impossibly tall and *willow-like*, it is Sir Joshua's theories rather than the physical peculiarities of English women that *are responsible for* it.

In his teaching Reynolds also *proposed* that drapery and clothing should be the *subject of rules*. In his opinion *it was desirable* that painters in the Grand Style should paint clothing as neither *woollen*, nor *silk*, *satin* or *velvet*: it should be drapery and nothing more. The drapery shouldn't *remind* one of contemporary costumes, the *familiarity* of which alone was enough to destroy all dignity. Thus the draperies have nothing to do with the costumes of the period and are merely imaginary dresses skilfully *arranged* to form an impressive *frame* for the aristocratic *personage*. Finally he taught that everything in the picture should look



very natural. Thus Reynolds tried to fuse portraiture with historical painting.

However, the painter who did most to introduce another type of *subject matter* into English art was Thomas Gainsborough (1727-1788). Of a poetic nature he was the antithesis of the *businesslike* Reynolds. He *abhorred* rules and *cared little about* the old masters. *By necessity* a portraitist, he was *by inclination and disposition* a landscapist. "I am sick of portraits, I wish I could walk off with my viola-da gamba to some sweet village where I could paint a landscape," he wrote. His *dreamlike landscapes* heralded the great English school of landscape painting.

His lead was followed in the next generation by perhaps the greatest landscapist, John Constable (1776-1837). Like Gainsborough he *ignored the rules* established by Reynolds. He insisted that art should be based on *observation of nature* on the one hand and feeling *rather than* logic and reason on the other. Constable was the *herald of romanticism*. But the realistic quality of his art is sensed very strongly. It was best expressed by an eccentric contemporary who put up an umbrella while looking at his landscapes.

The furious apostle of the philosophy of romanticism was William Blake (1757-1827), who *was bitterly opposed to* the rules of Reynolds, *proposing* that the guiding force for creative spirit should come from imagination, not reason.

A complete expression of romantic ideal can find itself in the pictures of J. M. W. Turner (1775-1851). Although his great talent was recognized at an early age he *deliberately* turned his back on the *glittering social world* of London.

Victorian England, which *found it more important* that a man be a gentleman *in the first place* and only in the second be a genius, never forgave him.

(From "British Painting". Abridged)

### Упражнение 13

Образуйте слова по образцу и переведите.

noun + like = adjective

rose + like = roselike

роза                      подобный розе

business + like = businesslike

дело                      деловой

lady, gentleman, dream, apostle, willow (плакучая ива), bird, flower, sun, moon, goddess, snow, sky

### Упражнение 14

Скажите, от каких слов образованы следующие слова, и назовите их значения.

explainable, destroy, deliberately, discovery, familiarity, portraiture, desirable, teaching, accordance, bitterly, characteristically, successfully, graceful, imaginary, disposition, observation, creative, imagination, careless



### Упражнение 15

Переведите сочетания интернациональных слов

- a) satin and velvet, exposition of Academic position, familiarity with the costumes, the subject of rules, logic and reason, command of the form, to be opposed to, grace of the pose, the Royal Academy, in accordance with a fixed ideal
- б) классический жанр, романтический персонаж, поэтическая фигура, фиксировать идеал, рекомендовать стиль, драпировка и костюм, костюм аристократа, пропорции фигуры, эксцентричный характер, философия романтизма

### Упражнение 16

Определите, какой частью речи являются выделенные слова. Переведите предложения.

1. He has a perfect *sense* of display of the character.  
2. You *sense* the realistic quality of his pictures very strongly.  
3. Constable was the *herald* of romanticism.  
4. His interpretations of the native country *herald* a new school of landscape painting.  
5. We can *witness* the change in the life of the whole planet.  
6. He was a *witness* of the events of that period.

### Упражнение 17

Переведите словосочетания.

the 18th century theorist, the 18th century portraiture, figure proportions, landscape and genre painting, colour scheme, landscape painting school, family group portrait, art forms

### Упражнение 18

Найдите придаточные предложения. Переведите.

1. These lectures were regarded as the most sensible exposition of the Academic position that by well-directed work it was possible to learn the Rules of Art and use discoveries and ideas of the old masters to create a new style of one's own.  
2. If the ladies of the 18th century seem impossibly tall and willow-like, it is Sir Joshua's theories rather than the physical peculiarities of English women that are responsible for it.  
3. Victorian England, which found it more important that a man be a gentleman in the first place and only in the second be a genius, never forgave him.

### Упражнение 19

а) Переведите выделенные в тексте слова и выражения.  
б) Переведите.

быть свидетелем, однако, единственный жанр, потомки будут помнить, доводить до уровня, было очевидно, использовать открытия, будущие художники, заимствовать, советовать, изящество, общий вид, в соответствии с, изменить пропорции, скорее чем, подобный плакучей иве, учение, драпировка, бархатный, разрушать, всего лишь, обрамление, слить портретную живопись с исторической, вводить новое содержание, мало заботиться о, по необходимости и по склонности, с одной стороны и с другой, умышленно, игнорировать, прощать, быть враждебным

### Упражнение 20

Прочитайте текст и ответьте на вопросы.

1. When did British painting reach its zenith? 2. What art forms became the hallmarks of British painting? 3. What was the only form of painting in Britain up to the third quarter of the 18th century? 4. What did Sir Joshua Reynolds propose when the Royal Academy was founded? 5. What did he recommend in his lec-



tures? 6. What did Thomas Gainsborough introduce into English art? 7. What did John Constable insist on? What did he ignore? 8. What did William Blake propose? 9. What couldn't Victorian England forgive Turner?

б) Придумайте сами 10 вопросов к тексту и ответьте на них

#### Упражнение 21

Составьте предложения по образцу

*It was necessary that he should care more about himself  
They demanded that we shouldn't ignore this fact*

to develop a style of painting, to introduce a new method of, to look natural, to follow one's own disposition and inclination, to criticize bitterly, to borrow the devices, to destroy the effect, to use smth deliberately, to look romantic, to consist in, to remind smb of, to put one's faith in, to ignore the rules

#### Упражнение 22

Придумайте предложения, используя слова из двух колонок.

to be familiar with

the teaching of, exposition, subject matter, development of art

to be responsible for

arrangement, introduction, the use of, general air, ceremony

to be bitterly opposed to

discovery, teaching, proposal, suggestion

1. Many people find it important that a film ... 2. It is obvious that of all the arts ... 3. On the one hand it is obvious that today's theatre art ... 4. It is quite explainable why cinema ... 5. It is not enough for any actor ... 6. It is very rare that ... 7. Speaking about cinema, I should in the first place remind you ... 8. I find it essential, when analyzing a piece of work, that ... 9. It is desirable that any gifted person ... 10. On the one hand I wish I could ...

#### Упражнение 23

Закончите предложения.

#### Упражнение 24

Переведите слова в скобках и расскажите текст.

### THOMAS GAINSBOROUGH

Thomas Gainsborough was the favourite painter of the aristocracy, but (его не особенно интересовало) high society. This tender-hearted artist had a (страсть) for music and delighted in the theatre, yet (игнорировал) literature, (ненавидел) writers and read little. When Reynolds told the Artists' Club that Gainsborough was the first (художник-пейзажист) in Europe, Richard Wilson (пейзажист) remarked that in his opinion Gainsborough was the first (художник-портретист) in Europe. But in essence Gainsborough when at his best was trying to create something (связующее, объединяющее) portraiture and landscape painting, a (призрачный) but memorable world, where human character (слит) with the nature around it. Even his London portraits seem to suggest we are still in the country. His (призрачный) landscapes are completely



non-specific; we can't say which country is intended as he (умышленно) avoided rendering the exactness of the place. (Хотя) he loved his native land with its blue horizons, dreamlike rivers and beautiful trees, his (склонность) was to portray a mood (скопее, чем) a specific view. This dreamlike quality is the (самая характерная черта) of this artist.

#### Упражнение 25

Заполните пропуски словами, данными в скобках, переведите и опишите картину:

(to be sick of, though, rarely, find it important, ideal, look natural, arrange, remind, care much, dreamlike, herald, take care, kind)

When Gainsborough ... making portraits he painted landscapes for his own pleasure. ... he passionately loved nature he ... if ever painted actual views. Like most of the 18th century theorists, he was convinced that nature as it exists was an unsuitable subject for painting. He ... that the elements of a landscape should be distilled through the artist's imagination and gently turned into the ... vision of a pastoral poet projected onto the canvas. To be able to make his ideal compositions he brought into his painting room stumps (пни) of trees, branches and animals of different ... . As he wanted his compositions to ... he ... a miniature landscape on the table. He ... that the landscape shouldn't remind one of any specific English countryside, but at the same time he ... about creating a ... mood, that is so characteristic of all his pictures. Gainsborough's dreamlike landscapes ... the great English school of landscape painting.

#### Упражнение 26

Прочитайте текст и опишите любой морской пейзаж.

This scene painted from sketches shows the unquiet seawaters at the mouth of the Thames. The theme of seas was very popular in Britain in the XVIII century. The choppy seawaters add excitement and movement to the composition. Changing light and colour often attracted Turner's attention, and he painted such scenes very quickly. This painting is carefully composed, there is dramatic contrast between light and shadow, both in the foreground (sails and landscape) and in the background (the sky). The choice of a marine subject and the use of dark tones reveal Turner's study of Dutch masters. The emphasis on action shows the artist's love of drama in Nature.

#### Упражнение 27

Расскажите текст "British Painting" по плану.

1. The teaching of Reynolds.
2. Portraiture as the leading genre up to the 70's of the 18th century.
3. The most important representatives of British painting between 1750—1850.

#### Упражнение 28

Сделайте письменный перевод.

### WILLIAM HOGARTH

William Hogarth (1697—1764) was an English engraver of remarkably original character and thought. Hogarth's gift for quick graphic portrayal of the life



around him led him to engrave a series of conversational pieces and then moralities. He was the first to speak openly and bitterly of the social tragedy in everyday life.

He began his conversational pieces in the 20's soon after John Gay's "The Beggars' Opera" had been staged. Hogarth must have been impressed by the performance, a music parody on the aristocratic theatre on the one hand and the morals of society on the other. He wanted to make pictures that would remind one of a theatre. He wished he had his own actors to play on his stage. His first series of conversation pieces which was called "The Beggars' Opera" was a great success with the public, though it lacked the satirical bitterness of John Gay's music. But the subject matter he introduced in painting made a revolution in the history of painting. He became the herald of a new comic art-caricature [ˌkærɪkəˈtʃʊə]. For a long time he even developed his own theory of comic art in which he suggested that caricature should be based on comic comparison, whereas character, by contrast, on knowledge of the human body and heart.

**Упражнение 29**  
Переведите письменно.

1. Английский художник Ричард Уилсон (1713/14—1782) считал необходимым, чтобы пейзаж был поэтичным. Его мало беспокоила точность передачи места, которое он писал. Он писал картины, всецело полагаясь на свое воображение. 2. Джозеф Райт (1734—1797) в своих пейзажах не соблюдал правила, установленные Академией. В работе он всегда следовал своей склонности: прежде всего изучить особенности местности. К природе он относился как ученый. В работе над картиной он заботился о том, чтобы правильно передать форму, игру света на воде и свет, отраженный от предметов. 3. Сэмюэль Палмер (1805—1881) в своем искусстве заимствовал разные художественные приемы, которыми пользовались художники более старшего поколения, которым он, кажется, полностью доверял. 4. Констебль считал важным, чтобы художник прекрасно владел содержанием картины, которую писал.

**Упражнение 30**  
Подготовьте сообщения по темам:

1. The principles of the Grand Style.
2. The herald of British landscape painting.
3. The herald of Romanticism in painting.
4. The herald of Impressionism in painting.
5. English portraiture of the XVIII—XIXth century.
6. English landscape painting of the XVIII—XIXth century.
7. The herald of satirical painting in Europe.

Упражнение  
и др.

Текст

particularly  
water-colour  
to insist na  
to care littl  
even back i  
to enjoy a  
ваться р  
nearly почт  
to print nev  
to consider  
not merely  
amount ко  
demand fo  
at least по  
backward  
eagerly стр  
patheticall  
heartily от  
record лет  
to commis  
but indiffe  
личные  
to delight  
entertainm  
развлеч  
to be un  
ситься  
to respon



# В

## Упражнение 31

Просмотрите текст и ответьте

### Текст

particularly особенно  
water-colours акварели  
to insist настаивать  
to care little мало заботиться  
even back in еще в  
to enjoy a reputation пользо-  
ваться репутацией  
nearly почти  
to print печатать  
to consider учесть  
not merely не просто  
amount количество  
demand for потребность в  
at least по крайней мере  
backward отсталый  
eagerly страстно  
pathetically жалостно  
heartily от души  
record летопись  
to commission заказывать  
but indifferent но не безраз-  
личные  
to delight in наслаждаться  
entertainment увеселение,  
развлечение  
to be unfavourable to отно-  
ситься неблагоприятно к  
to respond to отзываться на

1. Were there any great composers in England in the XVIIIth and XIXth centuries?
2. What is the situation in English music in the XXth century?

### ENGLISH MUSIC

1. England is world famous for its literature, painting (particularly for its water-colours), for its theatre, but not for its great composers. Now why is this so? Germans would have insisted if asked that the English are not a musical people, that England is the land that cares little for music. But this is not true. In fact the XVth century and early XVIIth witnessed Germans visiting England to listen to music. Even back in the XVth century Dunstuble enjoyed a European reputation for his church music, and nearly two centuries later Dowland's songs and aires for the lute were widely printed and performed abroad. Speaking of the music in England of the XVIIth century we should consider not merely the splendid quality of Purcell's best work but the amount of music, of all kinds, and most of it performed, that he produced during his short life (1659—1695). This means that the demand for music was great, at least at Court and in London.
2. In the XVIIIth and XIXth centuries England may have been very backward indeed in the creation of symphonies and concertos, but a nation so eagerly vocal — the existing tradition of English choral singing should be mentioned here — can hardly be described as being pathetically unmusical. And if London, after Handel, produced no great music, it could heartily welcome such music, and if necessary, as the record shows, was ready to commission work from famous composers, when they were left ignored by their own Central Europe, because in England there were certainly persons anything but indifferent to music. Besides, it is quite explainable why the XVIIIth century produced no great composers. The XVIIIth century delighted in the theatre and entertainment in general. The main entertainment was ballad opera, which usually offered as much spoken dialogue as it did songs and dances.
3. As to the composers of the XIXth century, we should remember that the musical climate of Victorian England was unfavourable to bold and daring composition. The first important British composer in two hundred years — that is, since the death of Purcell — was Sir Edward Elgar (1857—1934). Elgar loved England, her past, her people, her countryside and he responded to her need for a national artist. By inclination he was



invention изобретательность  
 to manage to + inf удаваться  
 to stamp отмечать  
 admirer поклонник  
 nevertheless тем не менее  
 to remind of напоминать  
 sadness печаль  
 to regard as считать  
 due to благодаря  
 awakening пробуждение  
 generation поколение  
 to draw inspiration черпать  
 вдохновение  
 to purify очищать  
 folk tunes народные мелодии  
 leaning склонность  
 to favour оказывать предпо-  
 чтение  
 command владение

a natural musician of great invention. "It is my idea," he said, "that music is in the air all around us, the world is full of it and it is important that you should take as much of it as you wish." What he took was not always distinguished, but he managed to transform it into something that shone with all the brilliancy of the post-romantic orchestra.

His music is full of sound and movement. It comes from an eclectic late XIXth century style. Elgar borrowed elements from Brahms, Strauss, and even from Verdi, but it is stamped with British personality all the same. "He might have been a great composer if he had not been such a perfect gentleman," one of his admirers wrote. Nevertheless Elgar served his country well and England will long remember him.

4. Frederik Delius (1862—1934) comes next. He found it essential that music should be the expression of a poetic and emotional nature, and indeed Delius's music reminds us of the English landscape and its seasons: the freshness of spring, the short-lived brilliancy of summer, the sadness of autumn. He was regarded as the most poetic composer born in England.

Delius was lucky to find an ideal interpreter in Sir Thomas Beecham. It was due to this dynamic conductor that Delius's music became popular in Great Britain. Sir Thomas Beecham organized in 1929 a six-day festival of Delius's works which he conducted himself. It is said that had Sir Thomas Beecham not organized that festival Delius might have died unrecognized as an artist.

5. The English renaissance in music was heralded by an awakening of interest in the native song and dance. Out of this interest came a generation of composers. The most important figure among them was Ralph Vaughan Williams (1872—1958) — the representative of English music on the international scene.

He suggested that a composer in England should draw inspiration from life around him. "Have we not all about us forms of musical expression which we can take and purify and bring into line with the greatest art? Why should not the musician build national monuments like the painter, the writer or the architect?" He was in the first place a melodist. His love of folk tunes was part of an essentially melodic approach to music. His natural expression was diatonic, with strong leanings toward modal harmony and counterpoint. He favoured old forms — the passacalia, fugue and concerto grosso, also the Elizabethan fantasia with its flowing counterpoint. He held the attention of the world due to his superb command of the grand form.

6. Speaking of today's music it should be mentioned that now there are a great many composers hard at work and what they are doing is very promising.

(From "The English" by J. B. Priestley. Abridged)

### Упражнение 32

Прочитайте внимательно текст и составьте к нему план.



**Упражнение 33**  
*Ответьте на вопросы.*

1. Who was the most famous English composer in the XVIIIth century?
2. Why didn't the XVIIIth century produce any great composer in England?
3. What was the musical climate in the XIXth century?
4. What kind of music did Elgar create?
5. What sort of composer was Delius?
6. What was essential for Williams' music?
7. Are there any outstanding composers in England now?

**Упражнение 34**  
*Напишите аннотацию и реферат к тексту.*

**Упражнение 35**  
*Переведите фрагменты 2, 4, 5.*

**Упражнение 36**  
*Темы для обсуждения и устных сообщений.*

1. The English painter you like.
2. The English composers you know.
3. Your favourite conductor.
4. Your favourite piece of music
5. The painting you like.
6. Your favourite picture.

**Упражнение 37**  
*Опишите картину по плану*

1. Hogarth's theatre on canvas.
2. Insisting on characters. Satirical presentation of characters.
3. The drama of society. Critical approach to life. Conveying the social atmosphere of his time.
4. Hogarth is the herald of satirical painting.



William Hogarth. Marriage à la mode, 1743 (a fragment)



## А. Грамматика

Сложные -ing-формы . . . . .	414
Текст: Eisenstein in Hollywood . . . . .	416

## Б. Работа над лексикой и темой

Тема: Great Masters of the Screen	
Текст: "The Bovars' Plot" . . . . .	419

## В. Чтение, реферирование и перевод

Текст: "Repentance" by Tengiz Abuladze . . . . .	425
--	-----

## А

## Сложные -ing-формы

Активный залог	Простая форма	Перфектная форма
	asking	having asked
Пассивный залог	being asked	having been asked

Простые -ing-формы передают одновременность с действием, выраженным глаголом-сказуемым; перфектные формы передают предшествование действию глагола-сказуемого. Сравните:

Одновременность действий		Предшествование одного действия другому
Активный залог	She was so angry that she went out <b>slamming</b> the door. — Она была так сердита, что вышла, хлопнув дверью.	<b>Having conceived</b> the film in two parts, he <i>created</i> a whole film out of a single episode. — Задумав фильм в двух сериях, он создал фильм из одного эпизода
Пассивный залог	He was sufficiently hard-headed, though capable of <b>being</b> deeply <b>moved</b> by his son's playing the organ — Это был человек, умеющий извлекать выгоду, но его глубоко трогала игра сына на органе.	<b>Having been warned</b> about danger he <i>was</i> very cautious. — Так как его предупредили об опасности, он был очень осторожен.

Однако простые формы могут часто передавать предшествование:

**Taking off** his hat he went inside.

Сняв шляпу, он вошел. (предшествование).

After **arriving** in the town he got ill.

Приехав в город, он заболел (предшествование).

Простая -ing-форма от глаголов **to like, to feel, to know, to be, to have** и др. часто образует причастный оборот со значением причины:



Feeling very tired, he decided not to go to the theatre.

Not wishing to continue her studies, she decided to become a typist.

Not knowing the language he couldn't take part in the conversation.

Так как он чувствовал себя усталым, он решил не ходить в театр.

Так как она не хотела продолжать учиться, она решила стать машинисткой.

Не зная языка (так как он не знал языка), он не мог принять участия в разговоре.

Сложные -ing-формы в устной речи употребляются довольно редко.

#### Упражнение 1

Найдите сложные -ing-формы и переведите предложения

1. Having seen the statue of Ivan the Terrible by the sculptor M. Antokolsky, Turgenev wrote in a letter that he had been greatly impressed by it. 2. Having taken their decision to write a script based on "An American Tragedy", Eisenstein and his friends began working hard. 3. Having seen all the films made by Walt Disney, Eisenstein said that Disney was the only man in America who used sound film properly. 4. Having learned English when he was grown, Menotti never takes it for granted. Ordinary words sound fresh and rich to him. 5. Being interested in the works of old masters he had a very good collection of reproductions. 6. She had been waiting for him for some time and then left without having seen him. 7. He left the stage after having given all his energy to it. 8. This boy would ask those he loved a dozen times a day whether they returned his feelings and burst into tears on being teasingly answered in the negative. 9. A mini-studio, in the process of being installed, is grouping screening facilities, video and editing equipment.

#### Упражнение 2

Соедините предложения по образцу и переведите.

He came to New York; he went sightseeing.

Having come to New York, he went sightseeing (Приехав ...).

1. B. Shaw saw Mrs. Pat in the part of Ophelia; he decided to write a play for her. 2. Mrs. Pat played a lot of parts; she was sure she would be able to play the part of Eliza. 3. He failed twice; he didn't want to try it again. 4. He made his acquaintance in Paris; he invited him to his native town in Russia. 5. He met this unusual person in his youth; he remembered him all his life. 6. He heard him play Beethoven's sonatas; he decided to help him with the concert.

#### Упражнение 3

Дополните предложения по образцу и переведите.

Having finished the song ... (Закончив ...)

Having finished the song the singer went backstage.

1. Having instructed the actors ... 2. Having made a trip to Spain ... 3. Having announced the play for production ... 4. Having gone through the lines ... 5. Having perfected his technique ... 6. Having studied under great masters ... 7. Having developed the film ...



#### Упражнение 4

Переведите предложения по образцу

Having been made very professionally and skilfully, the film was given the first prize.— Так как фильм был сделан очень профессионально и мастерски, ему дали первую премию.

1. Having been dubbed badly the film lost its appeal.
2. Having been written with great skill Eisenstein's script "Sutter's Gold" many years later inspired the composer A. Goehr to write a cantata.
3. Having been shot in colour the film made a great impact on the audience.
4. Having been taught acrobatics the actor could work without a stuntman.
5. Having been trained by very good teachers he found his own path in music very quickly.

#### Упражнение 5

Переведите, обращая внимание на сложные -ing-формы после предлогов.

1. Greta Garbo refused to play in melodramas after having been only in serious films of the 20's.
2. "My pictures, on being exhibited in the Louvre a few weeks, advanced in reputation and were removed from their original situations to a post of honour, two prime places in the principal room," wrote J. Constable to his friend in 1825.
3. Once when I entered my studio and found a very important-looking man finishing the survey of my picture, which my friend, without my having authorized him to do it, had turned round for inspection, I turned the canvas again to the wall, and started a talk on other topics.
4. When Einstein, soon after his arrival in America, heard a remark on his being badly dressed, he said: "It would matter if the people knew me." A year later on hearing the same remark the great scientist answered: "It would matter if the people didn't know me."

#### Упражнение 6

Ответьте на вопросы.

When did Bondarchuk start shooting the film "Waterloo"?  
**Having released** the film "War and Peace" he started shooting the film "Waterloo".

1. When did Urusevsky start his professional work in cinema?
2. When did Rodion Shchedrin compose music for the ballet "Seagull"?
3. When did the painter turn to set-designing?
4. When did Handel start composing cantatas?
5. When did Chekhov agree to write a play for the Art Theatre?
6. When did the group of Russian artists form the Peredvizhniki Society?

#### Текст

tremendous грандиозный  
"Strike" «Забастовка»  
world-banner мировое знамя  
institution общество  
to be eager жаждать

#### EISENSTEIN IN HOLLYWOOD

Having made in the 20's three tremendous films ("Potemkin", "Strike" and "October"), Sergei Eisenstein and Eduard Tisse became not only world-famous, but also a world-banner for the progressive cinema of all countries. Universities, including the Sorbonne, film institutions were eager to learn from them. Specialists



circles круги  
 to deliver a lecture прочитать лекцию  
 by invitation по приглашению  
 sights места  
 Paramount Studios студия  
 ПарамOUNT  
 "Sutter's Gold" «Золото Суттера»  
 event событие  
 to cost стоить  
 for instance например  
 to accept decision принять решение  
 to throw oneself into взяться за  
 ferocious дикий

in literature and in arts, people in academic circles who were just beginning to be interested in the cinema, were all delighted to meet them. Having come to Europe, Eisenstein delivered a number of lectures in English, French and German. Eisenstein's lectures made him extremely popular.

After Europe Eisenstein with Grigory Alexandrov and Tisse went to Hollywood by invitation. Having read and heard a lot about America, Eisenstein was enthusiastic to see everything with his own eyes — there were sights to see, people to meet. Everything seen there and in other places he had been to was later to be used in his creative work.

Paramount Studios had offered to write a script and they started looking for a subject. Eisenstein had always a lot of ideas and he suggested a historical novel called "Sutter's Gold". It was a romantic story based on real events and real characters from the early history of California. The finished script was brought to Paramount Studios. Having read the script, one of the chiefs of the studio said that it was a splendid script but that it would cost too much. They said it was a three million dollar picture. Another chief said that although the script was good, it wasn't really the kind of subject that would interest America. What was needed was something modern, "An American Tragedy" for instance.

After accepting decision to write the script based on "An American Tragedy", Eisenstein and his friends threw themselves into the work with ferocious energy. Eisenstein knew the book well. He also knew Dreiser, having met him in New York. They worked day and night and very quickly the script was finished. The effect was electrifying. When called to the studio, they were told that the script was wonderful, that it was the best script the Paramount had ever had.

(From "With Eisenstein in Hollywood"  
 by Ivor Montagu. Adapted)

#### Упражнение 7

Прочитайте текст. Найдите предложения со сложными -ing-формами. Переведите текст.

#### Упражнение 8

Ответьте на вопросы.

1. Why did Eisenstein and Tisse become a world-banner for the progressive cinema?
2. What lectures did Eisenstein deliver having come to Europe?
3. Why was he enthusiastic to see everything in America?
4. How was he to use everything seen there?
5. Why did Eisenstein and his friends start looking for a subject of a script?
6. When was the script brought to the Paramount?
7. What did the studio chief say having read the script?
8. What were Eisenstein and his friends told having been called to the studio?



Упражнение 9  
Дополните предложения по образцу

the pianist left the stage.  
Having played encore, the pianist left the stage

1. ... the film-director cast the actors for his film. 2. ... the cameraman realized the shot was spoiled. 3. ... the artist managed to convey the inner world of his contemporary. 4. ... Richter achieved virtuoso technique. 5. ... the musician could do without the score. 6. ... the artist achieved an amazing effect.

Упражнение 10  
Кратко перескажите текст.

Упражнение 11  
Прочтите и перескажите шутку.

Having come late to the concert, a certain critic turned to a man sitting next to him to criticize the singing of the woman on the stage

"What a terrible voice! Do you know who she is?"

"Yes," was the answer, "she is my wife."

"Oh, I beg your pardon. Of course, it isn't her voice, really. It's the song she is singing. I wonder who wrote that awful song?"

"I did," was the answer.

## Б

### Словарь

to amuse [ə'mju:z] забавлять  
to conceive [kəp'si:v] задумывать, представлять себе  
to deal (with) (dealt, dealt) [di:l, delt] иметь дело (с)  
to indicate ['indikейt] указывать  
to integrate ['intigreit] составлять целое, объединять  
to invent [in'vent] изобретать, придумывать  
to mould [mould] создавать, отливать  
to recall [ri'kɔ:l] напоминать, вспоминать  
to release [ri'lis] выпускать фильм на экран  
to support [sə'pɔ:t] поддерживать  
to vary ['vɛəri] менять(ся), разнообразить  
acme ['æktmi] кульминация  
climax ['klaɪmæks] кульминация  
collaborator [kə'læbəreɪtə] со-трудник, зод. соратник  
echo ['ekou] отзвук, отголосок  
figure ['figə] цифра  
frame [freɪm] кадр (кино)  
medium ['mi:djəm] область (искусства) (pl. media)  
mass medium средство массовой информации  
bit part эпизодическая роль (кино)

supporting [sə'pɔ:tɪŋ] part второстепенная роль  
pattern ['pætən] образец, модель  
plot [plɒt] 1. сюжет 2. заговор  
precise [pri'saɪs] точный  
reel [ri:l] ролик, часть (кино)  
score [skɔ:] партитура  
sequence ['sɪkwəns] эпизод (кино)  
tableau ['tæbləu] живописная картина, живая картина; pl. -eaux [ouz]  
value ['vælju:] ценность, значение

authentic [ɔ:'θentɪk] подлинный  
comparable ['kɒmpərəbl] сравнимый, заслуживающий сравнения  
descriptive [dɪs'krɪptɪv] изобразительный, описательный, наглядный  
ecclesiastic [ɪ'kli:zɪ'æstɪk] духовный, церковный  
equal ['i:kwəl] равный, одинаковый  
inseparable [ɪn'sepərəbl] неотделимый, неразделимый  
minute [maɪ'nju:t] детальный, мельчайший  
oppressive [ə'presɪv] гнетущий, угнетающий  
original [ə'ridʒənəl] первоначальный

single ['sɪŋgl] один, единственный  
tight [taɪt] сжатый, компактный, плотно облегающий  
valid ['vælɪd] действительный, правильный

as a matter of fact на самом деле  
to be at one's best (worst) быть на высоте (быть не на высоте)  
one can't help but нельзя не  
to put something into practice осуществлять  
(and) what's more... (и) более того...  
to rid smb of... освободить кого-либо от...

### Интернациональные слова

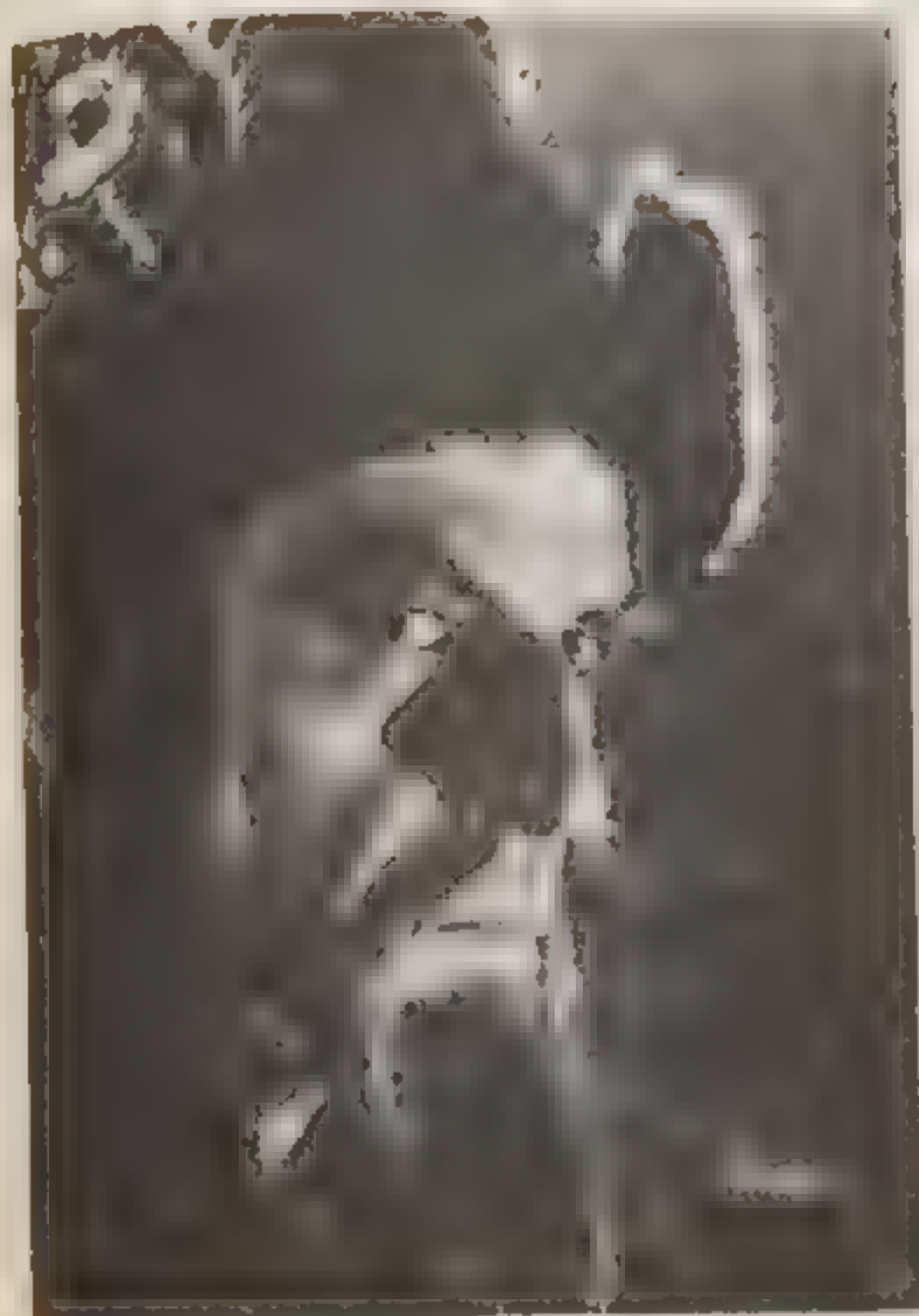
aesthetics [i:s'θetɪks]  
analyst ['ænəlist]  
conception [kən'sepʃn]  
confront [kən'frʌnt]  
echo ['ekou]  
fresco ['freskou]  
icon ['aɪkən]  
montage [mɒn'ta:ʒ]  
psychology [saɪ'kɒlədʒɪ]  
series ['sɪəri:z]  
stylization [ˌstɑɪlaɪ'zeɪʃn]  
stylize ['stɑɪlaɪz]



## "THE BOYARS' PLOT" I

"Eisenstein's film 'Ivan the Terrible' was the *acme* of all historical pictures. He dealt with history poetically — an excellent way of *dealing* with it ... There are more *valid* facts and details in works of art than there are in history books."

Charles Chaplin. "My Autobiography"



X Cherkasov as Ivan the Terrible

Having originally conceived "Ivan the Terrible" in two parts, Eisenstein created a whole film out of a *single* episode "The Boyars' Plot". The film, after having been completed in 1946, was *released* in 1958, marking the 60th anniversary of Eisenstein's birth and the 10th of his death.

The story of "The Boyars' Plot" is much more *tightly* composed dramatically than that of the first part of the film. The first part *lacks tightness* whereas the second part is essentially a single episode. The action is developed in *a series of great tableaux*, each beginning slowly, then coming to a quick, powerful dramatic *climax*.

The outstanding quality of the film is Eisenstein's conception of the new *medium*. He appears to be the real *inventor* and creator in the cinema. *One can't help but* hear in the film *echoes* from opera and Kabuki, from ancient Russian frescoes and icons, from *ecclesiastic* imagery, from Goya and Rembrandt and El Greco and Repin, from the puppet theatre and the 19th century drama as well as from Rublev and Feofan and the old Russian Masters.

In no other film has the *musical score* played such an *integral* role. Often the work of Eisenstein and Prokofiev is *inseparable*. Eisenstein told us that the order of composition *varied*. Sometimes having created the *pattern*, the emotional structure of a *sequence*, Prokofiev would give it to Eisenstein, and Eisenstein would *edit* his film *to the score*. At other times it was different — Prokofiev would *mould his score to the images* of the film. It can be said that Prokofiev was Eisenstein's real *collaborator* whereas the other artists were used as instruments of Eisenstein's mastering conception.

Isaak Spinel, a veteran art director made the set design for the film, and Naumova and Safonova *designed the costumes*; but Eisenstein drew *minute* drawings — hundreds of them — for everything. In his little drawings he conceived every *frame* of the film as part of a complex and dynamic composition of *edited images*. Eisenstein used an admirable cast, but the actors were also a part of the design. Yet the styles of acting were deliberately varied and *it is amazing* how successfully Eisenstein *integrated* the grand stylization of the royal characters with the conventional realism of Malyuta



and the Oprichniki. Cherkasov gives a magnificent portrayal of Ivan. He gives the *ideal synthesized performance*, becoming part of the plastic design, his voice becoming part of the musical score. Serafima Birman as Euphrosinia gives a *comparable and equally stylized* performance.

For years before "Ivan the Terrible", Eisenstein had been interested in the problem of colour. Here, in the last three *reels*, he was at last able to put his theories into practice. Here one can see Eisenstein beginning to develop the realistic, *descriptive use of colour* (the oranges, pinks and blues recall the 16th century icons), the *symbolic values of colour*; and *what's more*, one sees the efforts of the artist to find the place of colour in the dramatic ensemble. The colour used adds much to the *oppressive atmosphere* of the tzarist court.

"The Boyars' Plot" is unique and strange. It is a thrilling film, showing Eisenstein at the height of his powers, showing a film artist who is *at his best in this medium*.

(From "Sight and Sound". Adapted)

#### Комментарии к тексту

1. "Boyars' Plot" — «Заговор бояр» — название второй серии фильма «Иван Грозный» в британском прокате
2. **his voice becoming part of the musical score** — а его голос становится частью музыкальной партитуры (абсолютный причастный оборот — см. с. 428)

#### Упражнение 12

Образуйте новые слова при помощи суффиксов и назовите их значения.

- |            |   |
|------------|---|
| -ness      | like, smooth, complete, tight, creative, exact, precise                                   |
| -hood      | child, boy, girl, brother, mother, father   |
| -ity       | musical, complex, equal, original, valid, essential, integral, vary                       |
| -ize [aiz] | character, style, general, human, harmony, ideal, anatomy, material, spiritual, synthesis |
| -able      | debate, compare, approach, admire, value, change, understand, conceive                    |
| -less      | fear, frame, emotion, colour, use, power, sound, shape                                    |

#### Упражнение 13

Скажите, от каких слов образованы следующие слова, и назовите их значения.

characterization, development, conceivable, variety, successfully, stylization, symbolic, qualitative, comparable, descriptive, harmonious, universality, strangeness, inconceivable, friendless, girlhood, symbolize, interference, deliberately, unconventional, admiration, university, historical, tightness, essential, wonderful, integrate, powerful, anniversary, differential, difference, different, inseparable, manhood, mankind, manly, quality, qualitative, qualify, appearance, equal, equally

#### Упражнение 14

Переведите сочетания интернациональных слов.

- a) interesting tableaux, basic aspects, audience, originally titled, veteran film-director, complex composition, conventional realism, essential scene, the nature of the subject of the film, authentic reality



### Упражнение 15

Определите, какой частью речи являются выделенные слова, и переведите предложения

- б) серия фильмов, идеальный синтез, интересоваться проблемой, символическая сцена, динамичный эпизод, эмоциональная атмосфера, фантастическая стилизация, фигура героя

1. Some episodes of the film *lack* tightness. The young actors gave unconventional performances though one could feel the *lack* of experience. 2. The voice of the singer became *part* of musical score. One can't *part* with his friends without saying good-bye. 3. Fellini always uses an admirable *cast*. In some of his films he *cast* Juliet Masina, Marcello Mastroianni and other outstanding Italian actors. 4. Eisenstein was one of the first film-makers who developed realistic, descriptive *use* of *colour*. Children like to *colour* pictures in books. 5. Musicians have to *use* every opportunity of practising when preparing for a concert or competition. 6. The leading film studios of our country — the Gorky Film Studio and the Mosfilm Studio *release* about 70 films a year. Their *release* is increasing every year.

### Упражнение 16

Переведите предложения. Назовите слова, которые замещает местоимение *that* (those).

1. The period of the action of the film "Potemkin" is that of the 1905 Revolution. 2. The most desirable role of many actors is the role of Hamlet and that of Othello. 3. It's true to say that the singing of the soloists of La Scala Opera House is as admirable as that of the chorus. 4. In my opinion the dancing of the Moiseev Ensemble is far more original and dynamic than that of any other ensemble. 5. The repertoire of the Mayakovsky Theatre includes both comedies and dramas, that of the Satire Theatre — only comedies. 6. In the film "Ivan the Terrible" the sequences on location were shot by the cameraman Tisse, those on the set were shot by Andrei Moskvin. 7. The director of the film "Ivan the Terrible" achieved a perfect synthesis of the actors' qualities and those of the composer and the set-designer. 8. Whereas the changes in the sets were minute, those in the script were quite serious. 9. The actors playing the title parts in some Hollywood films are superb, those playing supporting and bit parts are mediocre.

### Упражнение 17

- а) Переведите выделенные в тексте слова и выражения;  
б) переведите:

кульминация фильма, действительные факты, иметь дело с, задумав первоначально две серии, единый эпизод, завершать, выпускать на экран, не хватает сжатости, в то время как (тогда как), серия живых картин, концепция нового вида искусства, изобретатель кино, нельзя не, отголосок, фрески и иконы, музыкальная партитура, неотделимая часть, порядок съемок сцен, разнообразить, монтировать под музыку, соратник, крошечный, сложный, восхитительный актерский состав, великолепный, изобразительное использование цвета, более того



### Упражнение 18

а) Прочитайте текст и ответьте на вопросы

1. How did Charles Chaplin characterize the film?
2. In how many parts was the film originally conceived?
3. Out of what episode was the second part created?
4. When was it completed? 5. When was it first released? 6. Which part is more tightly composed?
7. What does the first part lack? 8. Why does this film remain ever-interesting? 9. How did Eisenstein and Prokofiev work? 10. Why did Eisenstein make minute drawings for the film? 11. Who plays in the film?
12. What was Eisenstein's approach to colour in this film? 13. What makes this film unique?

б) Придумайте еще 10 вопросов к тексту и дайте на них ответы.

### Упражнение 19

Составьте предложения по образцу и переведите

One can't help but hear in the film echoes from opera and the puppet theatre.— Нельзя не услышать...

to support the idea, to use the musical score, to deal with this admirable person, to feel equal to, to be amazed by this magnificent portrait, to feel the oppressive atmosphere of, to recall this magnificent sequence

### Упражнение 20

Придумайте предложения, употребляя слова из двух колонок.

to complete	a picture, a sonata, a film, a script:
to conceive	a poem, a sculpture, a book, an episode, a sequence
to deal with	the problem of, medium, mass media, musical score
to invent	colour, sound, cinema, wide screen, video-cassette
to lack	feelings, tightness, spirituality, imagination, ideas
magnificent, admirable	eyes, face, music, portrait, poem, sequence, scene, actor, artist, scientist, person, epoch, composition, design

### Упражнение 21

Закончите предложения и переведите.

1. One can't help but ... 2. Having originally conceived, ... 3. It is amazing how ... 4. This picture lacks ... whereas ... 5. It can be said that ... and what's more ... 6. Sometimes having created ... At other times it is different ... 7. Having completed ... 8. He was at his best when ... 9. It is true to say that he is at his worst when ... 10. As a matter of fact ... 11. The outstanding quality of the film is ... 12. In no other film ... 13. Yet the styles of acting ... 14. Here he was at last able to ...

### Упражнение 22

Расскажите текст по плану:

1. "Ivan the Terrible" is a two-part film (the comparison of the composition of the parts).
2. One can't help but hear in the film echoes from different arts.
3. "Ivan the Terrible" and the music.
4. Drawings for the film.
5. The cast of the film, the styles of acting.
6. The problem of colour in the film.



### Упражнение 23

Прочитайте и переведите со словарем письменно. Обратите внимание на союзные и бессоюзные придаточные предложения.

As a film theoretician Eisenstein was an analyst and materialist. His approach to aesthetics was almost purely scientific. The laws and methods he came to from experience and speculation have wide application beyond cinema, to many other arts, in some aspects to all. To cinema they are basic.

As a graphic artist he was a draughtsman of extraordinary talent, as exhibitions and collections of his work have recently shown. He could instantly sketch in a screen shape exactly what he had in mind for any film-shot, more lucidly than it could be explained in words, and tried to impress on his film pupils the advantages of cultivating at least a minimum ability to do this, not only to communicate, but to clarify and render precise their own ideas. In youth he used this gift to fix all kinds of movements and characteristics that amused him.

As a film creator his product has a pictorial beauty that is never an empty harmony but always a harmony designed and packed with meaning, and a rhythmic composition that binds the most unwilling. Every foot is stamped recognizably with his personality.

(From "With Eisenstein in Hollywood"  
by Ivor Montagu)

### Упражнение 24

Прочитайте, переведите, обращая внимание на функции местоимения *one* и перескажите.

### AKIRA KUROSAWA ABOUT HIMSELF

I am the kind of man who puts passion in his work. If I lost my passion for the cinema I would be lost, as cinema is all my life. I couldn't be called an artist if each of my films were not a result of my personal experience. I think a director always makes films based on his own experience. I don't believe that a film can be made for the public if it does not convey the ideas of the director. If the film is liked and responded by the public, if the audience is agitated by the film, then it means that their ideas are close to the director's understanding of the world. A director cannot make a film that differs from his approach to life, at least if he is honest.

In my work, first of all, I rely on the scenario, which is the most important part of film-making. If the basis of the scenario is solid, one can add something new, and it remains right.

When I begin to write I do not think of the overall construction of the film. I write the first scene, then I let myself be carried away by my fantasy. The scene develops, transforms itself, takes on unexpected turns. I never write a screen-play as if it were something complete in itself. I start visually representing the first scene with certain follow-ups that appear from the situation. If the character is truly strong he will start evolving himself. But before he can, it takes a lot of hard work. One should never try to foresee the last scene.



Nobody ever knows what will happen to a character. I think that I always try to be a realist. But I do not make it, because I cannot look at the world coldly. I think that in order to make a realist one must search, find and look at the realities hidden under the surface of things.

Упражнение 25  
а) Переведите.

«ДЕРСУ УЗАЛА»

«Дерсу Узала» — двухсерийный, широкоэкранный, художественный фильм, сделанный в цвете. Это совместная постановка СССР и Японии. Фильм поставлен Акирой Куросавой на студии Мосфильм. Сценарий, по роману русского писателя Владимира Арсеньева «В делях Уссурйского края» ("In the Thickets of the Ussuri Area"), написан Акирой Куросавой и Юрием Нагибиным. Сюжет фильма прост. Действие происходит в Сибири в начале XX века. Фильм рассказывает о дружбе между русским ученым-писателем и старым охотником тайги. В конце фильма охотника убивают. Зритель испытывает ощущение громадной любви как к охотнику, так и к ученому. Фильм «Дерсу Узала» — это гимн дружбе и природе. Главные роли исполняют замечательные актеры: Юрий Соломин и Максим Мунжук. Оба великолепно играют.

«Дерсу Узала» снят в строго классическом стиле и, так как он был снят выдающимися мастерами кино, великолепно передает дух и атмосферу романа.

б) Изложите по-английски.

АКИРА КУРОСАВА НА СЪЕМКАХ ФИЛЬМА  
«ДЕРСУ УЗАЛА»

Акира Куросава — очень своеобразный человек. Во время репетиций и на съемках он почти не говорит, не двигается и не жестикулирует. Он — воплощение спокойствия и непроницаемости, но все его понимают с полувзгляда. Куросава всегда требует, чтобы каждый был на своем месте и точно знал, что он должен делать. Для Куросавы существенна каждая деталь, каждая мелочь (trifle thing). Из-за одной неправильно воткнутой (to stick) травинки (a blade of grass) он готов менять свет, перестраивать декорацию и вообще всю мизансцену.

У Куросавы замечательно точная память. Он помнит не только монтажную очередность кадров, но даже мельчайшие их детали. Он точно контролирует любую деталь сложного съемочного процесса даже тогда, когда расстояние одного кадра от другого во времени съемки измеряется (to measure) многими месяцами.

(Из газеты «Путь к экрану»)



### упражнение 26

Расскажите о фильме, который вы недавно видели, по плану

1. The kind of the film (feature, documentary, news-reel, animated cartoon); time of production, studio, country; parts, colour.
2. The makers of the film, their work in this film.
3. The script (original, screen adaptation).
4. The plot of the film.
5. The strong and weak points of the film.
6. Your opinion of the film.

### упражнение 27

Ответьте на вопросы.

1. What kind of films do you like? (historic films, comedies, musicals, thrillers, suspense, message films, westerns)? Why?
2. Whose work in film production do you think is most interesting? Why?
3. What film of those you have seen do you think is the best? Why?

### упражнение 28

Подготовьте сообщения по темам:

1. My favourite film director.
2. My favourite film.
3. Great masters of the screen.

## В

### упражнение 29

Посмотрите текст и ответьте на вопросы.

1. What facts indicate that the film "Repentance" is a great success with the public?
2. What is in the focus of the film?
3. How do the actors of the film perform?

### Текст

to commission заказывать  
"Repentance" «Покаяние»  
Broadcasting радиовещание  
to indicate указывать  
to leave far behind оставить  
далеко позади  
to manage the number достичь  
этого числа  
it is worthwhile стоит  
film-goers зрители  
to testify to свидетельство  
catharsis катарсис  
landmark веха  
passage отрывок  
in the given case в данном  
случае  
authentic подлинный

### "REPENTANCE" BY TENGIZ ABULADZE

1. Tengiz Abuladze was commissioned to make the film "Repentance" by the State Committee for Television and Broadcasting of the Georgian SSR. It was a great success with the public in Tbilisi and now it is a great success in Moscow as well.
2. "Repentance" has been on in Moscow for a little more than a month now and statistics indicate that it has been seen by 2,400,000 people, leaving far behind the sensational foreign films. (Many film shows around the country never manage this number.) To make the statistics more impressive it is worthwhile mentioning that "Plumbum, or a Dangerous Game", made by Abdrashitov has been seen in Moscow by as many as 300,000 film-goers. The figures testify to Abuladze's film being an important event in our society's life. It has become a catharsis for many and an eye-opener for even more. The general release will become a landmark in Soviet and world cinematography. A lot of articles devoted to this film have been published. One of them is written by V. Lakshin. Here are some passages from it.
3. As a matter of fact, I am no admirer of avant garde cinematography, surrealism, or symbolism, but in the given case fantastic visions and poetic metaphors seem more authentic than the dull "reality" of everyday life.



fearlessly бесстрашно  
 repression подавление  
 psychology психология  
 to rid of освободить от  
 mayor мэр  
 to instill (зд.) исподволь вну-  
 шать  
 flattery лесть  
 to satisfy удовлетворять  
 mercy милосердие  
 remorse угрызения совести  
 victim жертва  
 fiction вымысел  
 strikingly поразительно  
 significance значение  
 lucid прозрачный  
 to soak in проникнуться  
 flow поток  
 desired желаемый  
 dignity достоинство  
 significance значимость  
 to realize хорошо понимать  
 texture фактура  
 noteworthy примечательный  
 reverence благоговение  
 to cope with справляться  
 to excel превосходить  
 rare редкий  
 occasion случай  
 resounding оглушительный  
 picturesque колоритный

Tengiz Abuladze fearlessly anatomizes the type of man whose mechanism of personal power is based on demagoguery and repression. After understanding the social psychology behind this particular case, one can see through other cases. Abuladze's idea of anatomizing this type of men was dictated to him by his wish to rid people of reverence for such men.

Varlam Aravidze, the mayor of a small Georgian town, sets himself the task of winning the town's people, of instilling admiration in their hearts. By promises and flattery he tries to buy over the intellectuals and the artists. But the truth is that he cannot be satisfied until he destroys everything living and all talented people around him. He knows his strong points: freedom from mercy and remorse, from reverence for all supreme values including history and national tradition. His own secret pleasure is to play with a victim cruelly and let others do the dirty work for him.

4. It is in the nature of the subject chosen by Tengiz Abuladze that the most authentic reality appears like fantastic fiction, while the most improbable of fiction materialized in the form of metaphors appears strikingly authentic.

But the significance of "Repentance" is not only in showing terrible scenes or the figure of Varlam. It is the repentance that is the focus of the film.

5. The film must be seen more than once for its complex metaphorical but lucid imagery to fully soak in. However, even without analysing it, one can feel the powerful flow of emotion between the screen and the audience. The director knows how to achieve the desired effect by simply confronting us with beauty. No words can describe the faces we are given to see on the screen. Artist Barateli and his wife Nino do not speak much, but they look at us with their eyes. One can't help being impressed with the dignity, beauty and significance of these people.

6. I realize that the great emotional effect is due to many factors: the well-written script, the powerful montage, rich visual and sound texture. The director's bold and effective decision to cast the same actor in the two leading parts is particularly noteworthy. To become a man in his own right the son has to free himself from the memory of reverence for his father. Avtandil Makharadze, who is an outstanding Georgian actor, copes with the task brilliantly.

I can't help mentioning some other actors who excel in their parts. But let me recall the characteristic curtain call the Russian theatre-goer used to use on rare occasions when the play was a resounding success: "We want everyone! We want everyone!" Merab Ninidze, Ilya Ninidze, David Georgobiani are superb in their parts. The camera work by Mikhail Agranovich



supported by excellent sets and costumes by Georgi Mikeladze are precise and picturesque. In my opinion the film's special significance lies in the director's having treated this topic really bravely and artistically.

(Moscow News, 1986. Abridged)

### Упражнение 30

Прочитайте текст внимательно и ответьте на вопросы:

1. Who commissioned the film?
2. What do the statistics indicate?
3. What has the film become for many people?
4. How does Abuladze show the mechanism of personal power? Why does he anatomize it?
5. Why does Abuladze use fantastic fiction?
6. How does the director achieve the desired effect?
7. What does the article say about Abuladze as an artist?

### Упражнение 31

Напишите аннотацию и реферат к тексту.

### Упражнение 32

Переведите письменно фрагменты 2, 3, 4, 5.

### Упражнение 33

Темы для обсуждения и устных сообщений.

1. A film we have recently seen.
2. Historic personalities depicted in sculpture, painting or the cinema.
3. Which of the arts do you think depict the characters more truly to life? Why?
4. When can an artist give the most exact portrayal of a historic personality?

### Упражнение 34

Опишите картину и скульптуру.



Ilya Repin. Ivan the Terrible and his son Ivan



P. Antokolsky. Statue of Ivan the Terrible



## А. Грамматика

Независимый причастный оборот . . . . .	428
Текст . . . . .	430

## Б. Работа над лексикой и темой

Тема: Impressionism in Painting, Music and Sculpture	
Текст: Emile Zola about Edouard Manet (May, 1866) . . . . .	431

## В. Чтение, реферирование и перевод

Текст: Open-Air Art with a Spot of Realism . . . . .	440
--	-----

## Независимый причастный оборот

1. <b>The weather being sunny</b> , they shot the episode rather quickly.	Так как погода была солнечной, то они сняли эпизод довольно быстро.
2. <b>The tickets having been bought</b> , they went to the exhibition	Так как билеты уже были куплены, они пошли на выставку.

Причастный оборот обычно имеет субъектом действия подлежащее предложение. Например:

**Having finished his job** he went home.  
(= He finished his job and went home.)

Закончив работу, он пошел домой.

**The actor performing the leading part** is very young. (= The actor, who is performing the leading part, is very young.)

Актер, исполняющий главную роль, очень молод.

Однако употребление причастного оборота с субъектом действия, отличным от подлежащего предложения, возможно, хотя и мало характерно для разговорной речи:

**All the money having been spent**, we decided to go back home.

Так как все деньги были истрачены, мы решили поехать домой.

**Nobody having** any more to say, the meeting was closed.

Так как говорить больше было не о чем, собрание закрыли.

Иногда независимый причастный оборот имеет при себе предлог **with**:

**With children working** in the town, the house seemed empty.

Так как дети работали в городе, дом казался опустевшим.

Чаще всего независимый причастный оборот переводится придаточными предложениями времени, причины, условия и др. с союзами типа *когда, так как, постольку ... поскольку, если* и т. д. Этот оборот всегда отделяется от главной части предложения запятой.

Опущение причастия **being** в обороте указывает на временную связь с главным предложением, наличие причастия — на причинную. Сравните:



The lesson **over**, we went home.

The film **being over**, we left the cinema.

Когда урок закончился, мы пошли домой.

Так как (поскольку) фильм закончился, мы ушли из кинотеатра.

Обратите внимание на некоторые устойчивые выражения, имеющие форму независимого причастного оборота:

**Judging from his expression**, he's in a bad mood.

Судя по его выражению лица, он не в духе (у него плохое настроение)

**Generally speaking**, men are better drivers than women.

Вообще говоря, мужчины лучше водят машину, чем женщины.

Независимый причастный оборот, стоящий в конце предложения, обычно переводится самостоятельным предложением с союзами *причем, а, и, в то время как* или бессоюзно, иногда деепричастным оборотом (если характеризует обстоятельства образа действия). Например:

1. The film was original, **the main character being especially interesting**.

Фильм был оригинальный, *причем* особенно интересным был главный герой.

2. We were rehearsing on the stage, **George having remained at the hotel**.

Мы репетировали на сцене, а Джордж остался в гостинице.

3. She sat quite still, **with her eyes fixed on the screen**.

Она сидела совсем тихо, не отрывая глаз от экрана.

Независимый причастный оборот в конце предложения чаще встречается в научной прозе.

#### Упражнение 1

Найдите независимый причастный оборот и переведите предложения.

- a) 1. The shooting over, we returned to Moscow. 2. Everything being ready, we started shooting. 3. The guests having arrived, the festive concert began. 4. The problems having been solved, we felt happy. 5. This done, we left the studio.
- 6) 6. Cherkasov gives the ideal synthesized performance, his voice becoming part of the musical score. 7. Garrick must have seen the Bust of Shakespeare in the Church, where the great poet was buried, which was decaying like the fabric of the Birthplace; visitors already having a trick of breaking off bits of the soft stone as souvenirs. 8. With a fair wig and small beard, Benson, as Richard the Second, was quieter in his method of playing than anyone had known him. His restlessness restrained, he discovered fresh dignity, in spite of a daring moment at Westminster Hall, when flat upon the ground, he lay in his despair. 9. The Seventh T. V. Market closed here Saturday on an upbeat note, with most executives expressing their continued satisfaction with the intimacy and organization of the event. 10. In summer Charles Dickens was touring with his friends to raise money for a Stratford project of his own. The Birthplace was saved. A benefit production of the "Merry Wives of Windsor" went cheerfully in London and several other cities, Dickens contenting himself with an excellent Shallow. (to content oneself with — удовлетворяться, Shallow — персонаж пьесы)



## Текст

to state заявлять  
the only единственный  
partially частично  
mountain гора  
stem ствол  
trunk ствол  
to miss не замечать  
ramifications ветви дерева  
concern интерес  
to assign приписывать  
to provoke вызывать  
to lay out выкладывать  
magnificence величие  
to disrupt разрушать

1. "It may be generally stated that Turner is the only painter, who has ever drawn the sky, all previous artists having only represented it typically or partially, but he, absolutely and universally; he is the only painter who has ever drawn a mountain or a stone, no other man ever having learned their organization. He is the only painter who ever drew the stem of a tree, Titian having come the nearest before him, and excelling him in the muscular of the larger trunks, but missing the grace and character of the ramifications." (*John Ruskin*)

2. "Hunt's intense concern with the realistic representation of an object was combined with the symbolic meaning he assigned each object, realism being the means used to provoke an interest in the symbolic meaning." (*John Ruskin*)

3. "We are familiar with the old basilica built by Constantine, one laid out in the simplest manner with an effect of the great magnificence. This building having fallen into ruin, it would have been natural to rebuild it according to the old plan." (*J. N. Durand*)

4. Thomas Stearns Eliot arrived in London, aged twenty-six, late in August 1914, the war with the Central Powers having disrupted his plans for graduate study in philosophy at Marburg.

## Упражнение 2

Прочитайте фрагменты текста и найдите в них независимые причастные обороты. Замените оборот самостоятельным предложением и переведите эти предложения.

## Б

### Словарь

to accuse [ə'kju:z] обвинять  
to burst (burst, burst) [bə:st] взрывать  
to comprehend [kəm'prə'hend] понимать, постигать  
to exist [ɪg'zɪst] существовать  
to dare [deə] сметь, осмеливаться  
to extend [ɪks'tend] протягивать(ся), простираться(ся)  
to inherit [ɪn'herɪt] наследовать (имущество), унаследовать (качество и т. д.)  
to mock (at) осмеивать, насмеяться  
to outline ['aʊtlaɪn] нарисовать контур, делать набросок; n очертание, контур, набросок, план  
to satisfy ['sætɪsfaɪ] удовлетворять  
to seclude (from) [sɪ'klu:d] отделять, изолировать

to seek (sought, sought) [sɪ:k, sɔ:t] искать  
to shut (shut, shut) out [ʃʌt] не допускать, исключать  
to stand out выделяться

accuracy [ækjʊrəsi] точность, правильность  
candy ['kændɪ] конфета  
curiosity [kjʊərɪ'ɒsɪti] любопытство, зд. любознательность  
determination [dɪ,tə'mɪ'neɪʃən] решительность  
fellow-worker ['felou'wɜ:kə] коллега  
flood [flʌd] поток, наводнение  
glance [glɑ:ns] взгляд  
hesitation [hezɪ'teɪʃən] колебание, нерешительность, сомнение

misunderstanding ['mɪsʌndə'stændɪŋ] неправильное понимание, недоразумение  
path [pæθ] тропинка, линия действия, путь  
sympathy ['sɪmpəθɪ] сочувствие, взаимное понимание  
transition (from ... to) [træn'sɪʒn] переход (от ... к)

accurate [ækjʊrɪt] точный, тщательный  
creamy ['kri:mɪ] сливочный, кремовый  
dry [draɪ] сухой  
hot-headed ['hɒt 'hedɪd] горячий  
medium ['mi:djəm] средний  
miserable ['mɪzərəbl] жалкий, убогий  
neighbouring ['neɪbəɪŋ] соседний



painful [ˈpeɪnful] мучительный  
 plain [pleɪn] простой, понят-  
 ный, ясный  
 profound [prəˈfaʊnd] глубо-  
 кий, мудрый, эд. большой  
 relentless [rɪˈlentlɪs] безжа-  
 лостный, беспощадный  
 secluded [sɪˈkluːdɪd] уединен-  
 ный  
 sharp [ʃɑːp] острый, отчетли-  
 вый

## Текст

separately [ˈseprətli] отдельно  
 slightly [ˈslaɪtli] слегка  
 undoubtedly [ʌnˈdaʊtɪdli] не-  
 сомненно  
 unreservedly [ʌnrɪˈzɜːvɪdli] от-  
 крыто, безоговорочно

I dare say смею сказать  
 in terms of на языке

never mind не обращайтесь вни-  
 мания  
 take hold of [hould] схватить,  
 ухватиться за что-либо  
 Who dares speak...? Кто смеет  
 говорить...?

## Интернациональные слова

horizon [həˈraɪzn]  
 instinctively [ɪnˈstɪŋktɪvli]  
 regular [ˈregjələ]  
 temperament [ˈtempərəmənt]

## EMILE ZOLA ABOUT EDOUARD MANET (MAY, 1866)

Today I wish to *extend a friendly hand* to a painter whom I admire and who was shut out of the Salon.<sup>1</sup> I wish to explain my feelings about M. Manet *as plainly as possible, not wanting any misunderstanding to exist* between the public and myself.

*My sympathy lying outside the Salon*, I will not go into it until *I have satisfied* my need of admiration. It seems that I am the first to praise M. Manet *unreservedly*. This is because *I care little* for all these *boudoir* paintings in the Salon, all these coloured engravings, these *miserable* canvases where *I find nothing alive*. I have already said that character alone interests me.

I have been only once to M. Manet's studio. The artist is of *medium height*, with blond hair and a delicately coloured face, irregular and expressive. His *glance* is quick and *intelligent*, his mouth *slightly mocking* from time to time. He seems to be about 30. There is something indescribable and energetic about him, his gestures and his voice express a profound modesty and gentleness. He, whom the crowd treats as a dauber,<sup>2</sup> lives a *secluded life* with his family. He *works relentlessly*, always studying nature, questioning himself and going his own path.

It was in that studio that I completely understood M. Manet. I had liked him instinctively; from then on I *comprehended* his talent, this solid talent that I will try to analyse. At the Salon his paintings *stood out* painfully under the hard light among the *penny pictures* placed around his. Now at last I saw them *separately*, as all pictures should be seen, in the place where they were painted.

M. Manet's talent consists of simplicity and *accuracy*. *Undoubtedly, faced with* the unbelievable nature of some of his fellow-workers, he decided to interview the reality, with no one else present, to refuse all learned science, all *inherited* experience. He wished to *take hold of art* at its beginning, *that is to say*, with the *accurate* observation of objects. He, therefore, placed himself boldly face to face with



a subject; he saw that subject as large areas, as strong contrasts, and he painted with *daring determination* each object as he saw it. *Who dares speak* here of petty calculation? Who dares *accuse him of mocking at art and himself*?

I saw "Breakfast on the Grass", "Olympia" again and *dare say* that I don't know any other modern painter who gives us a wider horizon or can *fill it with* so much light and air.

M. Manet's temperament is a *dry* one, a *sharp, hot-headed* one. He *outlines* his figures strongly, he makes the *transition from black to white* without *hesitation*. He depicts in all their vigour the different objects that *stand out from one another*. His whole being leads him to see in terms of areas,<sup>3</sup> of simple energetic fragments. It may be said of him that he is content to seek the *accurate tones* and place them next to each other on a canvas. By this means the canvas becomes covered with a strong and *solid* painting. I find in the picture a man with a *curiosity for truth*, who draws from it a world that lives in a powerful and individual way.

You know what effect M. Manet's canvases produced at the Salon. They simply *burst the walls*, they seemed to take on a certain bitterness in the midst of this *creamy flood*. *Never mind the neighbouring paintings*. Look at the living people in the hall. Then look at M. Manet's canvases: you will see that they are true and powerful. M. Manet's place is marked out in the Louvre as is that of Courbet and every artist of a strong temperament.

(From "From the Classicists to the Impressionists"  
by E. G. Holt. Adapted)

#### Комментарии к тексту

1. **Salon** — ежегодная выставка художников в Париже
2. **a dauber** ['dɔ:bə] — мазилка (пренебрежительное название художника)
3. **to see in terms of areas** — видеть как части картины

#### Упражнение 3

Образуйте слова и назовите их значения.

- |      |   |
|------|---|
| -ly  | friend, mother, love, man   |
| -ly  | delicate, dry, intelligent, miserable, painful, plain, profound, relentless, sharp, solid, separate, slight |
| -ed  | blue eye, fair hair, hot head, long leg, red face   |
| mis- | understanding, fortune, take, lead, give, direct, guide   |

#### Упражнение 4

Скажите, от каких слов образованы следующие слова, и назовите их значения.

bitterness, curiosity, determination, hesitation, misunderstanding, creamy, friendly, hot-headed, neighbouring, painful, relentless, sharpness, undoubtedly, unreservedly, instinctively, irregular, inheritance, existence, satisfaction, plainly, admiration



### Упражнение 5

Переведите сочетания интернациональных слов.

- а) instinctive sympathy, intelligent person, illegal position, favourite style, familiar melody, momentary emotion, mixture of styles, mysterious portrait
- б) импрессионизм в музыке; концепция мелодии, гармонии, ритма и тональности; эстетическая доктрина; культивировать мелодию; архитектура классической традиции; элементы импровизации; эхо музыки; мифологические и исторические темы

### Упражнение 6

Определите, какой частью речи являются выделенные слова.

1. Never *mind* the neighbouring paintings. To my *mind* the picture is interesting, look how strongly the figures are outlined, how bold is the transition from black to white. 2. His *glance* is quick and intelligent. He didn't even *glance* at my pictures. 3. I'd like you to *outline* Napoleon's campaign in Africa. I haven't made an *outline* of my lecture yet. 4. The rain-storms caused *floods* in the low-lying parts of the town. They will *flood* the stage of our theatre with light tonight when the ceremony begins. 5. This performance is really *dry*, dull and uninteresting. *Dry* your tears and smile at me. 6. The air is a *medium* for sound. He is a man of *medium* height.

### Упражнение 7

Найдите причастные обороты и переведите. Какие из них являются независимыми?

1. I wish to explain my feelings about M. Manet as plainly as possible, not wanting any misunderstanding to exist between the public and myself. 2. My sympathy lying outside the Salon, I will not go into it until I have satisfied my need of admiration. 3. His glance is quick and intelligent, his mouth slightly mocking from time to time. 4. He works relentlessly, always studying nature, questioning himself and going his own path. 5. Undoubtedly, faced with the unbelievable nature of some of his fellow-workers, he decided to interview the reality, with no one present, to refuse all learned science, all inherited experience.

### Упражнение 8

- а) Переведите выделенные в тексте слова и выражения.
- б) Найдите в тексте эквиваленты следующих слов и словосочетаний.

протянуть дружескую руку; исключать из; объяснить как можно понятнее (яснее); удовлетворить потребность; открыто хвалить; быстрый взгляд; слегка насмехаться; большая скромность; уединенная жизнь; работать, не жалея себя; идти своим путем; понимать (постигать); отдельно; точность; несомненно; то есть; смелая решительность; наполнять светом; резкий; набросать фигуру; выделяться; не обращайте внимания; поток; колебание (сомнение)

### Упражнение 9

- а) Ответьте на вопросы к тексту.

1. Whom did Emile Zola decide to extend a friendly hand to? 2. Why did he decide to explain his feelings about Manet as plainly as possible? 3. Why did Zola decide to praise Manet unreservedly? 4. In what words does Zola describe Manet's portrait? 5. How does he describe his talent? 6. How does he describe Manet's "Breakfast on the Grass" and "Olympia"? 7. What does Zola say about Manet's art? 8. What does Zola say about pictures exhibited at the Salon?



б) Составьте сами 10 я...  
сов к тексту

**Упражнение 10**

Составьте предложения по  
образцу и переведите

Who dares mock at this talented artist?  
Кто посмеет...?

**Упражнение 11**

Составьте предложения, ис-  
пользуя слова из двух коло-  
нок

to accuse smb of smth, to extend a hand to, to criticize (to praise) unreservedly, to be content with, to place oneself face to face to smth, to take hold of	
accuracy of	anatomy, proportion, rendering col- ours, movement, psychology
outline of	lecture, book, script, sets, figure, character
delicate	colours, features, harmony, poetry, feelings, face
dry	book, performance, lecture, subject, facts, humour
friendly	smile, feelings, relations, neighbours, game, contest
miserable	life, weather, meal, picture, per- formance
painful	thought, look, existence, glance, life, atmosphere
plain	English, speech, food, person, words, meaning
profound	knowledge, learning, doctrine, under- standing
sharp	criticism, pain, cry, eyes, sense of smell, light, words

**Упражнение 12**

Найдите синонимы.

solid, to comprehend, 'colleague, look, way,  
to seek, plain, miserable, hard, clever, to under-  
profound, intelligent, path, stand, to look for, precise,  
fellow-worker, glance, ac- clear, deep, unhappy  
curate

**Упражнение 13**

Закончите предложения.

1. To comprehend the language of ... 2. I admit without  
hesitation that ... 3. I dare say that modern film-  
adaptations ... 4. It is easy to accuse ... 5. I am deter-  
mined to ... 6. It may be said of ... 7. It was Emile Zola  
who was the first to ... 8. As far as my favourite paint-  
er is concerned ... 9. To dare criticize sharply ... 10. One  
can't help ... 11. I wish I could dare ... 12. Who dares  
speak of ...?

**a) EMILE ZOLA ABOUT CLAUDE MONET'S  
PICTURE**

I admit that the canvas that attracted my attention  
and held me the longest is "Camille" by M. Monet.  
(Осмелюсь сказать без колебаний) that it is an ener-  
getic and lively painting.  
I do not know M. Monet; I do not believe that I have  
ever seen one of his canvases. But I can't help feeling  
that I am one of his old friends and this is because his  
picture tells one a whole tale of solid vitality and of  
truth. Here there is more than a realist, there is a

**Упражнение 14**

Переведите слова и переска-  
жите тексты.



(тонкий) and strong interpreter who knows how to give every detail without falling into (сухость), how to fill the picture with the feeling of truth. Look at the woman! Look at her dress, it is good and solid silk. It falls softly and it is alive, it speaks aloud of who the woman is. Really you can't help admiring this picture while you are walking about the halls (наполненный) with emptiness and coldness coming from the (соседних) pictures exhibited at the Salon.

(Emile Zola "Present Day Art")

## 6) EMILE ZOLA (1840—1902) AND ARTISTS

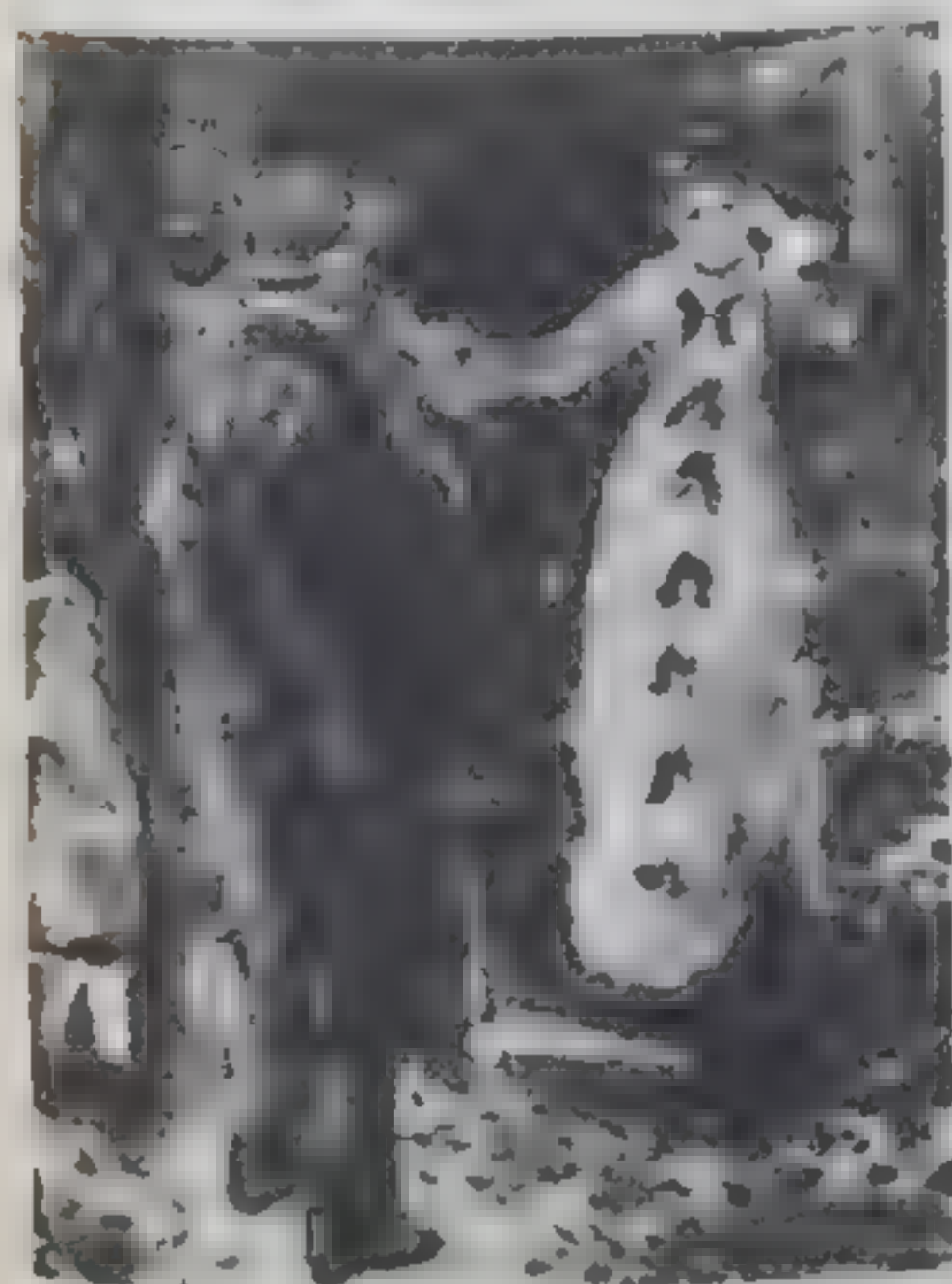
By 1866 Zola had had sufficient success to give up his position in a publishing house and become a newspaper writer. One of his first assignments as a reviewer was to write the criticism of the Salon of 1866. He started with (безжалостный) attacking and (насмешек) at the social conventions of art of that time, praising (открыто) Edouard Manet as the true artist.

At this time Zola visited the café where Manet, Renoir, Claude Monet, Cézanne, and the artists of the Impressionist Exhibitions met on Thursday evenings. Zola continued to write reviews supporting the rejection of mythological and historical subjects, and approving the new technique of flat surfaces and broken colour. He declared that good art is the product of the influences present in the era of its creation, beauty in art is meaningful when it is in harmony with its age. Truth is the purpose (как) of art (так и) of science. Zola's (резкая) criticism had a wide circulation and influence.

(From "From the Classicists to the Impressionists" by E. G. Holt. Adapted)

### Упражнение 15

Переведите письменно, обращая внимание на -ing-форму.



P. A. Renoir. On the swing

## THE IMPRESSIONIST PAINTERS

It was in 1867 that the academic salons rejected a painting entitled "Impression: Sun Rising" by Claude Monet (1840—1926).

Before long impressionism was being applied as a term to the painting of Monet and his associates, such as Camille Pissarro (1830—1903), Edouard Manet (1832—1883), Edgar Degas (1834—1917) and August Renoir (1841—1919). These painters rejected the traditional manner of painting. Their idea consisted in making art free from everything academic that had lost freshness. Their main task consisted in rendering not the exact representation of things, but the artist's momentary impressions of them and in conveying them in all their spontaneity [spontā'nitī]. They took painting out of the studio into the open air to reflect the world in its continual state of flux (перемена), to show the world melting in the light of the air, light becoming the main subject in their pictures. The main





Р. 1 Renoir. In the theatre

#### Упражнение 16

Прочитайте без словаря и  
суммируйте содержание текс-  
тов в 5-6 предложениях

device of their painting was in putting bits of pure colour on the canvas leaving it to the eye to do the mixing, instead of mixing it on the palette. The result of this was a fluidity of line, freshness of colour and the image of the world represented as smiling or mysterious.

People at first were accusing the impressionists of their mocking at art. "Who has ever seen grass that is yellow and pink and blue?" — they laughed looking at their pictures. But the daring pioneers relentlessly criticized by the public by the end of the century had been recognized as the leading school in European painting.

(From "French Impressionism" by Machlis. Adapted)

#### a) IMPRESSIONISM IN MUSIC

It would be wrong to suppose that impressionism in music appeared exclusively due to Debussy. The elements of impressionistic approach to music can already be traced to the music of Liszt, Mussorgsky, Bizet and others. At the end of the XIXth century new concepts of melody, harmony, rhythm, colour, tonality and form were in the air, and musicians everywhere were seeking ways to apply them. But it was Debussy who united these new concepts in a personal style, and created a well-reasoned aesthetic doctrine.

"I love music passionately," he wrote, "and because I love it I try to free it from the traditions that had lost their freshness a long time ago. Music is a free art, an open-air art, an art boundless as the wind, the sky, the sea."

Debussy cultivated a melody composed of fragmentary phrases, each often repeated. This mosaic-like structure makes the style full of intimacy, that is to say, very French. A corresponding modification occurred in rhythm. The continuous flow from one measure to the next is most characteristic of impressionist music. As far as form was concerned, impressionism rejected the grand architecture of classical tradition in music, seeking forms that would capture the fluidity and charm of improvisation of dreamlike sounds.

Debussy, whose music was very close to the favourite images of impressionist painting — the play of light on water, clouds, gardens in the rain, sunlight through the leaves, — could "change into music every impression his five senses received". He made us "listen less with our minds and more with our ears". Impressionist music achieved great popularity in the first quarter of the XXth century, a whole generation of different musicians followed Debussy.

Echoes of its harmonies are to be found in the music of Stravinsky, Bartok, Vaughan Williams, Puccini,



and Sibelius. In addition, jazz arrangers and Hollywood composers came to be intrigued with its devices, with the result that the impressionist music is the one most familiar to the public.

(From "Introduction to Contemporary Music"  
by Machlis, Adapted)

## 6) AUGUSTE RODIN

Auguste Rodin (1840—1917) was the most outstanding sculptor of the late XIXth century. His influence on the sculptors of the younger generation was recognized without any hesitation. But before his reputation became solid, he had to go through many difficulties, working relentlessly all the time and studying traditions in sculpture, particularly the works by Michelangelo. In 1877 he made his first independent freestanding figure "Bronze Age". Its accuracy of proportions and anatomy, its rendering of movement and lifelike quality gave rise to the tale that it had been made from a cast taken from a live model. Though the absurd accusation was later dropped the figure received no real recognition until it was shown in London in 1884. This put Rodin into much the same position of anti-academism as the Impressionists, although he never had to face opposition as strong as they did. Most of his public commissions were unlucky, they were not rejected, but he was made to alter them again and again. The commissioners didn't accept them because they couldn't comprehend the new language Rodin was seeking for his works. He was the creator of a new form — the fragment as a finished work, usually a head and trunk, but sometimes a pair of hands only and he also employed a variant of Michelangelo's unfinished figures, giving to some parts delicacy of finish, while leaving other parts buried in the hardly touched block. His great influence was through the possibilities opened up by his use of fragments, through his expression of emotion and movement, his use of symbolism, and the amazing sensitiveness of his modelling.

(From "Art & Artists"  
by Peter and Linda Murray. Adapted)

### Упражнение 17 Переведите письменно.

1. В 1859 году Эдуард Мане, когда ему было 27 лет, написал картину «Любитель абсента» в манере, которая свидетельствует о его глубоком изучении голландских и испанских старых мастеров. 2. Сезанн хотел, чтобы современная живопись была бы такой же основательной, как и живопись старых мастеров. 3. Он отвергал импрессионистский подход к живописи, так как боялся, что он может привести к утрате формы; классическая концепция формы больше привлекала его. 4. Нельзя не согласиться, что контакт Ван Гога с французским импрессионизмом и дружба с Гогеном в 1888 году оказались решающими факто-



рами в работе двух последних лет этого художника. 5. Чтобы понять значение Родена в скульптуре во всей ее глубине, необходимо знать принципы скульптуры Микеланджело. 6. Генри Мур был решительно настроен создать свой язык в скульптуре, и его работы действительно выделяются среди работ других скульпторов. 7. «Бронзовый век» Родена был столь анатомически точен, что его обвиняли в том, что он использовал живую модель для отливки (cast) формы.

#### Упражнение 18

Опишите картину по плану, используя слова:

1. Manet's treatment of the theme.  
(boldness in treatment; to reject the beaten path; profound study of old masters; to stand out from)



Edouard Manet. Bar in Folies-Bergère, 1881

2. The presentation of the subject.  
(delicacy of observation; vigour in presentation; accuracy in rendering the essence; to contrast daringly and sharply two worlds; the world of the personality; to be secluded from; to outline the figure (the world of silence) strongly; the world around the figure in the background; the back of the figure reflected in the mirror; the world in the background; accuracy and delicacy in rendering)  
3. Manet and the public.  
(to feel painful; not to comprehend; to work on relentlessly; to be recognized; at the end of his life)

#### Упражнение 19

Ответьте на вопросы и опишите скульптуры.

1. Which of Rodin's works prove that he has developed imitative art? 2. In which of the sculptures is the animation most striking? 3. In which of them is the action most pronounced? 4. Which one is expressing the inner feelings by the mobility of the muscles? 5. Which of them expresses sorrow? 6. Which of them presents a fragment as a finished work and a finished work as unfinished? 7. Which of his works do you prefer and why?





August Rodin  
Burghers



Turner



Cathedral



Portrait of Gabrichevsky

# Упражнение 20

Подготовьте сообщения по темам.

1. Emile Zola and impressionists.
2. Edouard Manet.
3. Impressionism in painting.
4. Impressionism in music.
5. August Rodin.



## Упражнение 21

Просмотрите текст и ответьте на вопросы

## Текст

body группа  
accurate точный  
celebrated прославленный  
exponent представитель  
peasant крестьянский  
to affect влиять  
surface внешнее изображение  
to record запечатлеть  
idyllic fixture эд. примета  
идиллии  
rural сельский  
poverty бедность  
evident очевидный  
to be true of относиться  
touch штрих  
exception исключение  
to reject отвергать  
particularly в частности  
to consider worthy счесть достойным  
incidental несущественный  
to maintain сохранять  
apart from помимо  
to handle обращаться  
solid прочный  
three-dimensional трехмерный

1. In what county is Newlyn situated?
2. Who is the most well-known artist of this school?
3. What made the Newlyn school successful?

## OPEN-AIR ART WITH A SPOT OF REALISM

1. Newlyn is the only working fishing port in England associated with artists since 1880.

Although not the first artist to work in Newlyn, Stanhope Forbes is the most well-known and was called the "Father of the Newlyn School". It was he who said: "The Newlyn artists are followers of no one — simply a body of artists who paint in the open air."

But he was not accurate in saying so. The Newlyn School, in those early years, followed the idea of open-air painting as practised by the French artist Jules Bastien-Lepage.

2. Painting in the open air was a phenomenon of the 19th century. Its most celebrated exponent was Jean-François Millet who painted peasant life in Barbison. The Impressionists also painted directly from nature, but their approach to it was to analyse tone, light and colour as they affected surfaces rather than to record reality. So it may be said that reality was ignored by open-air painting. Unfortunately, Lepage and his English follower George Clausen were only interested in landscape, painting the peasants as idyllic fixtures, the reality of rural poverty being rarely evident.

3. This is also true of the Newlyn School. True, there are many paintings of fishermen and women but the emphasis is on landscape and paintings of friends. Romanticism combined with naturalism and a touch of realism made the Newlyn School successful later on, especially at the Royal Academy. However, there were exceptions. The Royal Academy rejected early Stanhope Forbes as representing a foreign influence, particularly his most famous painting "The Fish Sale on a Cornish Beach".

But recently he has again been considered worthy of exhibition as a major British painter.

After becoming a Royal Academician in 1910 Forbes changed his emphasis from tone to colour and his figures became incidental to the landscape. Yet he still maintained his loyalty to painting from nature.

4. Apart from Forbes the most important Newlyn artist was a woman, Dod Proctor. Not because she recorded reality, which she did not, but for her handling of light and tone which gave her figures a solid three-dimensional reality.

Dame Laura Knight is also to be recommended. She moved to Newlyn from a miners' area, where she had painted some notable interiors of their homes. While



miner шахтер  
to be short of не хватать  
to stand out выделиться  
due to благодаря  
to deal with иметь дело с  
medieval средневековый  
at any rate во всяком случае  
complexity сложность  
observation наблюдение  
seclusion уединение

being in the miners' area she paid her miner models, who were short of food and clothes  
5. The Newlyn School stood out due to its opposition to the idealised sentimentality of the Pre-Raphaelites, the leading school of painting in England in the 19th century, which was dealing with a romantic medieval past that never was. At any rate the Newlyn School, though not dealing with the complexities of reality, did at least begin with an observation of the external world, which may free the artists from their artistic seclusion and bring them closer to reality. Let's hope.

(From "The Morning Star" 1985. Adapted)

#### Упражнение 22

Прочитайте внимательно  
текст и озаглавьте абзацы

#### Упражнение 23

Напишите аннотацию и рефе-  
рат. Переведите абзацы 2,  
3, 5.

#### Упражнение 24

Темы для устных сообщений.

1. The French painting in the museums of the USSR.
2. Open-air painting in England.
3. My favourite impressionist picture.
4. Present day exhibitions and a never-to-be-forgotten one.

#### Упражнение 25

Расскажите о картинах Ре-  
нуара на с. 435-436.

#### Упражнение 26

Опишите портрет.



Portrait of the actress Jeanne  
Samary



## А. Грамматика

Текст: How a Script was Written . . . . .	442
Упражнения на повторение основных грамматических тем . . . . .	445

## Б. Работа над лексикой, темой и трудностями перевода

Тема: English Painting

Тексты:

Four Pictures by English Painters

1. "Lady Elizabeth Delmé with her Children" by Sir Joshua Reynolds . . . . .	447
2. "Mrs. Richard Brinsley Sheridan" by Thomas Gainsborough . . . . .	448
3. "Wivenhoe Park, Essex" by John Constable . . . . .	449
4. "Mortlake Terrace" by J. M. W. Turner . . . . .	450

## В. Аннотирование, реферирование и перевод

Тексты:

"Twelfth Night" at Oxford . . . . .	456
Shakespeare on Scenery . . . . .	457

## А

## Текст

extract	отрывок
screen-adaptation	экранизация
film-industry	кинопромышленность
typewritten	напечатанный на машинке
expectation	ожидание
suburbs	пригород
brief	краткий
to consider	помышлять
to value	оценить
sincerely	искренне
explanatory	объяснительный

## HOW A SCRIPT WAS WRITTEN

(The following are a number of extracts from the story "Excursion in Reality" by the famous English writer Evelyn Waugh (1903—1966). It is a pamphlet on some English film-makers falsifying classical works of literature in their screen-adaptations. The hero, a writer, Simon Lent is shown ironically as well as other "experts" of the film industry.)

1. Among the letters there was one with a typewritten address which Simon opened with little expectation of pleasure. The paper was headed with the name of a Film Studio in one of the suburbs of London. The letter was brief and businesslike.

"Dear Simon Lent,  
I wonder whether you have ever considered writing for the Films. We should value your angle on a picture we are now making. Let me know your reactions to this.

Sincerely yours, ..."

Below this were two words in pen and ink with the explanatory typescript — Sir James Macrae.

\* \*  
\*

2. When the next day Simon Lent sat down in the conference room of the studio, Sir James began to explain his plan. "I want, ladies and gentlemen, to



to introduce представить  
 to daresay осмелиться сказать  
 to join присоединиться  
 entirely совершенно  
 to call in пригласить  
 surely наверно  
 plenty множество  
 can't make head or tail ничего  
 не понимают  
 the other day на днях  
 to suggest itself эд. прийти  
 в голову  
 free hand свобода действия

introduce Mr. Lent to you. I'm sure you all know his name already and I daresay some of you know his work. Well, I've called him in to help us and I hope that when he's heard the plan he'll join us. I want to produce a film "Hamlet". I daresay you don't think that's a very original idea — but it's angle that is important in the film world. I am going to do it from an entirely new angle. That's why I've called in Mr. Lent, I want him to write dialogue for us."

"But surely," said Simon, "there's quite a lot of dialogue there already?"

"Ah, you don't see my angle. There have been plenty of productions of Shakespeare in modern dress. We are going to produce him in modern speech. How can you expect the public to enjoy Shakespeare when they can't make head or tail of the dialogue? D'you know I began reading a copy the other day and couldn't understand it? At once I said, what the public wants is Shakespeare with all his beauty of thought and character translated into the language of every day life. Now Mr. Lent is the man whose name naturally suggested itself. Many of the most high-class critics have praised Mr. Lent's dialogue. I suggest that Mr. Lent should be given a free hand with the scenario..."

\* \*  
 \*

to walk up and down ходить  
 взад и вперед

3. For three weeks Simon and Sir James' secretary — Miss Grits worked together in complete harmony. He spent long periods of work walking up and down his sitting room, with Miss Grits walking backwards and forwards along the other wall, Miss Dawkins between them at the table writing down their scenario.

\* \*  
 \*

meanwhile тем временем  
 shoot росток, побег  
 invariable неизменный  
 continuity (режиссерский)  
 сценарий  
 to attract attention привлекать  
 внимание  
 to O. K. одобрить  
 suggestion предложение  
 to deliver вносить  
 clan клан

4. The film meanwhile grew quickly, daily putting out new shoots and changing in a hundred unexpected ways. Each conference produced some radical change in the story. Miss Grits in her invariable voice would read out the fruits of their work. Sir James would sit with his head in his hand; round him the experts — production, direction, casting, continuity, cutting and costing managers — sitting, bright eyes, eager to attract the great man's attention.

"Well," Sir James would say, "I think we can O. K. that. Any suggestions, gentlemen?"

There would be a pause, until one by one the experts began to deliver their contributions... "I have been thinking, Sir, that it won't do to have the scene laid in Denmark. How about setting it in Scotland! — then we could have some clan gathering scenes, the public will like them?"



sensible разумный  
 to drop опускать  
 ghost призрак  
 majestically величественно  
 to admit допускать  
 to incorporate соединять  
 proposition предложение  
 witch ведьма  
 to prove to + inf оказаться

"Yes, that's a very sensible suggestion. Make a note of that, Lent."

"I advise we should drop this character of the Queen. It would be much better if she were dead before the action starts. She makes the action slow."

"Yes, make a note of that, Lent."

"How would it be, if we made the ghost the Queen instead of King?"

"Yes, make a note of that, Lent."

"Don't you think, Sir, it would be better if Ophelia were Horatio's sister?" — "Yes, make a note of that..." And so from simple beginnings the story developed majestically. It was in the second week that Sir James, after, it must be admitted, considerable debate, adopted the idea of incorporating with it the story of Macbeth. Simon was opposed to the proposition at first, but the appeal of the three witches proved to be too strong. The title was then changed to "The White Lady of Dunsinane".

\* \* \*

happen to + inf случиться  
 так, что  
 to raise поднимать  
 it won't do не пойдет  
 to get much too far from очень  
 сильно отклоняться от  
 to pay attention обратить внимание  
 in its way по-своему  
 services услуги  
 to wake просыпаться  
 empty пустой  
 so as с тем чтобы  
 to suppose полагать

5. The end came as suddenly as everything else in this remarkable episode. The third conference was being held at a hotel where Sir James happened to be staying. Miss Grits read the latest scenario; it took some time, for it had now reached the stage when it could be taken as "White Script" ready for shooting. Sir James sat thinking longer than usual. When he raised his head, it was to pronounce the single word:

"No."

"No?"

"No, it won't do. We've got much too far from the original story. I can't think why you need introduce Julius Caesar and King Arthur at all."

"But, sir, they were your suggestions at the last conference."

"Were they? I must have been tired and not paying full attention... Besides, I don't like the dialogue. There is no poetry of the original. What the public wants is Shakespeare, the whole of Shakespeare and nothing but Shakespeare. Now, the scenario you have written is all very well in its way — but it is not Shakespeare. I'll tell you what we'll do. We'll use the play exactly as he wrote it and record from that. Make a note of that, Miss Grits."

"Then you'll hardly need my services any more?" said Simon.

"No, I don't think I shall. Still, nice of you to have come."

Next morning Simon woke bright and happy as usual. But suddenly remembered the events of last night. There was nothing for him to do. An empty day lay



before him. He rang up Miss Grits and asked her to lunch with him.

"No, quite impossible, I'm afraid. I have to do the continuity for a scenario of St. John's Gospel<sup>2</sup> before the end of the week. We are setting it in Algeria so as to get atmosphere. Off to Hollywood next month. Don't suppose I shall see you again. Good-bye."

(Adapted)

#### Комментарии к тексту

1. **How about setting it in Scotland...** А что, если поместить ее (сцену) в Шотландию

How (или what) + -ing-форма — оборот, часто употребляемый в разговорной речи. Например:

What about going to the cinema? Что если пойти в кино?

What about (having) a cup of tea? Не попить ли нам чаю? (Как насчет чаю?)

2. **St. John's Gospel** — Евангелие от Иоанна

#### Упражнение 1

Прочитайте текст.

#### Упражнение 2

Найдите, выпишите и переведите предложения:

1. со сложным дополнением и сложным подлежащим;
2. со сложными формами инфинитива;
3. с условными придаточными предложениями.

#### Упражнение 3

Найдите в тексте и переведите предложения:

1. с глаголами *should* и *would*;
2. с -ing-формой и с независимым причастным оборотом.

#### Упражнение 4

Найдите сказуемые, укажите, какой формой глагола они выражены, и переведите:

1. I have been thinking, Sir, that it won't do to have the scene laid in Denmark.
2. The third conference was being held at a hotel where Sir James happened to be staying.
3. We've got much too far from the original story.
4. I have to do the continuity for a scenario of St. John's Gospel before the end of the week.

#### Упражнение 5

Определите функции *it* и переведите предложения:

1. I daresay you don't think that's a very original idea — but it's angle that is important in the film world.
2. It won't do to have the scene laid in Denmark.
3. It would be much better if she were dead before the action starts.
4. It was in the second week that Sir James, after, it must be admitted, considerable debate, adopted the idea of incorporating with it the story of Macbeth.
5. Miss Grits read the latest scenario; it took some time, for it had now reached the stage when it could be taken as "White script" ready for shooting.
6. When he raised his head, it was to pronounce the single word: "No."

#### Упражнение 6

Сделайте письменный перевод фрагментов 1 и 2.

#### Упражнение 7

Ответьте на вопросы.

1. What kind of letter did Simon Lent receive?
2. What was Sir James' plan as he explained it in the Conference room?
3. How long did it take Simon and Miss Grits to write down the first variant of their scenario?
- 4.



# Упражнение 8

Перескажите текст по плану

# Упражнение 9

Напишите диалоговые листы по тексту и разыграйте историю Симоны Лента на уроке.

## Б

### Словарь

to aim (at) [eɪm] стремиться  
to bend (bent, bent) [bent] склонять(ся), наклонять(ся)  
to burn (burnt, burnt) [bɜ:n] гореть, сжигать  
to congratulate (on) [kən-  
'grætʃuleɪt] поздравлять (с)  
to govern ['gʌvən] править  
to justify ['dʒʌstɪfaɪ] оправды-  
вать  
to record [rɪ'kɔ:d] увековечи-  
вать  
to select [sɪ'lekt] отбирать,  
выбирать  
to stick (stuck) [stɪk] приклеивать  
to touch [tʌtʃ] трогать

---

affection [ə'fekʃn] любовь,  
нежность  
air [ɛə] внешний вид, выра-  
жение лица  
bather ['beɪðə] купальщик, ку-  
пальщица  
brush stroke [brʌʃ streɪk] мазок кисти  
candle ['kændl] свеча  
challenge ['tʃælɪndʒ] вызов  
(условности, принятому)  
constellation [kɒnstə'leɪʃn] созвездие  
drop [drɒp] капля  
embodiment [ɪm'bɒdɪmənt] во-  
площение  
fool [fu:l] шут  
galaxy ['gæləksi] галактика,  
фиг. плеяда  
handle ['hændl] ручка  
lawn [lɔ:n] лужайка, газон  
majority [mə'dʒɔ:ɪtɪ] большин-  
ство  
patron ['peɪtrən] покровитель

ray [reɪ] луч  
requirement [rɪ'kwaɪəmənt] требование  
selection [sɪ'lekʃn] выбор, под-  
бор  
source [sɔ:s] источник  
sparkle ['spɑ:kl] блеск, свер-  
кание  
steward ['stjuəd] управляю-  
щий (имением и пр.)  
subject matter [sʌbdʒekt mə'tɜ:tə] содержание  
(книги, пьесы...)  
temple ['templ] храм  
touch [tʌtʃ] манера, приемы,  
штрих  
undergraduate [ˌʌndə'grædjʊ-  
ɪt] студент  
villain ['vɪlən] злодей, него-  
дья

deliberate [dɪ'lɪbəreɪt] предна-  
меренный, умышленный, об-  
думанный  
delightful [dɪ'laɪtful] восхити-  
тельный, очаровательный  
distant ['dɪstənt] далекий, от-  
даленный  
fanciful ['fænsɪful] причудли-  
вый, фантастический  
immortal [ɪ'mɔ:tl] бессмертный  
mature [mə'tjuə] зрелый, хо-  
рошо обдуманный  
minor ['maɪnə] незначитель-  
ный, второстепенный  
numerous ['nju:mərəs] много-  
численный  
subtle ['sʌtl] тонкий, неулови-  
мый  
suitable ['su:ɪəbl] подходя-

щий, соответствующий, год-  
ный

therefore ['ðeəfɔ:] поэтому,  
следовательно

area of colour [ˈeəriə ɒf ˈkʌlə] цветовая  
площадь, цветовое простран-  
ство

colour scheme [skɪ:m] цвето-  
вая гамма

to consist in [kən'sɪst] заклю-  
чаться (в)

to lose sight of [ləʊz saɪt əv] потерять из виду  
to meet demands [mi:t demənz] удовлетво-  
рять требованиям

on the whole [ɒn ðə hu:l] в целом

pointillist technique [ˈpɔɪntɪlɪst teɪknɪk] пуантилистская  
техника (жив.)

technique of division of  
colour [teɪknɪk əv dɪvɪʒən] техника раздель-  
ного мазка (жив.)

### Интернациональные слова

altruistic [æltru'ɪstɪk]  
clown [klaʊn]  
geometric [dʒɪə'metrɪk]  
migrate [maɪ'greɪt]  
muse [mju:z]  
optical [ɒptɪkəl]  
period [ˈpɪəriəd]  
pompous [pɒmpəs]  
privileged [ˈprɪvɪlɪdʒd]  
pyramidal [pɪ'ræmɪdɪl]  
terrace ['terəs]



## FOUR PICTURES BY ENGLISH PAINTERS

## 1. "LADY ELIZABETH DELMÉ WITH HER CHILDREN" BY SIR JOSHUA REYNOLDS

As you can see this family group portrait is identified as typical for the Grand Style. As the rules of the Academy demanded, the painter shows Lady Delmé with *an air* of informality on the terrace before her country house against a landscape. Reynolds took care that the gestures, facial expressions and poses of his sitters would convey their age, character as well as their social status. It is obvious from the family portrait that Lady Delmé belonged to the privileged society, as Reynolds uses different symbolic features to emphasize her dignity, grace and knowledge of her beauty and of her social position. Lady Delmé is shown in drapery, as Reynolds was afraid that the costumes of his period, that were familiar to anyone, would destroy all dignity. So the main figure in the picture is painted in an imaginary dress. Her five-year-old son John is presented as if he is sensing the responsibility of manhood. He is looking at the distant horizon. Her other son, Emilius Henry, who is three years old, is shown in skirts, as the boys of his age were dressed at the time. As he is younger he is not so re-



J. Reynolds. Lady Elizabeth Delmé and her children





T. Gainsborough Mrs. Richard  
Brinsley Sheridan

sponsible-looking as his brother. The fourth member of the group is shown as the *embodiment* of the family affection. This detail is as important as the remaining details. Note the deliberate simplicity of the pyramidal design. The *colour scheme* is chosen in low key. All these symbols in portrait painting were regarded as *requirements* of good taste. As Reynolds was painting this family group he wrote: "The vulgar will prefer bright colours to the grandeur of simplicity".

## 2. "MRS. RICHARD BRINSLEY SHERIDAN" BY THOMAS GAINSBOROUGH

The subject of this portrait was one of the most gifted and charming women in the 18th century England. Born in a provincial town, Miss Elizabeth Linley at the age of 19 became popular for her singing. All who heard her remained her admirers, so deeply could her singing agitate everybody. "To her voice was added the most beautiful person, expressive of the soul within," one of the newspapers reported. She married the famous English dramatist Richard Sheridan.



In the portrait you should note the careless, free-flowing *brush strokes*, particularly in the dress and the background.

Gainsborough painted sometimes with brushes fixed to handles almost six feet long, in order to be the same distance from his sitter and his canvas. He did it to produce the sketchy effect on the one hand, and the dreamlike effect on the other. This dreamlike effect is known to have been produced quite deliberately. It seems more obvious due to the fact that the painter made pictures by *candle-light*. The figure, the pose, the dress of the sitter seem to prove that Gainsborough had nothing to do with the teaching developed by Reynolds. Gainsborough abhorred the rules of the Academy, as he followed his own discoveries in painting, trying to fuse portraiture with landscape painting. This portrait proves that he managed to do it successfully.

### 3. "WIVENHOE PARK, ESSEX" BY JOHN CONSTABLE

The realistic quality of Constable's art can be clearly sensed in this painting. In fact, Constable catches the essential character of the English landscape so convincingly that we almost see and hear *drops* of rain bending the leaves of grass on the green lands.

A generation earlier it had been suggested to Gainsborough, whom Constable admired, that he should paint the exact view of a country house. Gainsborough politely refused the commission, while Constable considered such a commission to be a *challenge*. Constable's patron wanted his beautiful land to be recorded faithfully on canvas; he wanted all the peculiar features of his countryside to be fixed in paint.

For Constable the challenge consisted in *meeting the patron's demands* on the one hand and on the other hand in developing his own language in accordance with his inclination to be truthful and poetic. And he successfully managed to cope with all the tasks he set before himself.



J. Constable Wivenhoe Park,  
Essex, 1816





J. Turner, Mortlake Terrace

#### 4. "MORTLAKE TERRACE" BY J. M. W. TURNER

Turner was interested in optical effects produced by light under varying conditions. In this picture he has represented a scene looking directly into the *rays* of the afternoon sun. With scientific exactness he has portrayed the golden path of the reflection on the water, the *sparkle* of light on the *lawn*. It seems curious that although the principle lines of the composition lead the eye into the *burning* sun, there is a second point of view of interest - a black dog on the parapet. The explanation for this seems even more curious. When the picture was first exhibited at the Royal Academy, there was no dog in the picture in the morning, but in the afternoon it appeared. One painter felt that the composition needed a focal point, cut out the paper dog and *stuck* it on the canvas. Seeing the addition to the work, the painter moved it a little bit, touched it with dark paint and left. So the paper dog has remained up to this day.

(From "British Painting"  
by Hereward Lester Cooke)

#### Упражнение 10

Образуйте слова по образцам  
и переведите.

прилагательное + looking  
old + looking = old looking    выглядящий старым

- a) responsible, businesslike, dreamlike, pompous, suitable, obvious, subtle, hard, easy, bright, dull, deliberate, delightful, fanciful, mature, amateur

'subject (сущ.) — подданный  
sub'ject (гл.) — подчинять

- б) object, record, perfect, protest, transfer, insult, rebate, rebel



**Упражнение 11**

Скажите, от каких слов образованы следующие слова, и назовите их значения

deadness, embodiment, deliberately, division, majority, government, facial, imaginary, falsify, affection, requirement, pointillist, illimitable, obviously, difficulty, brilliancy, blackness, accordance, faithfully

**Упражнение 12**

Переведите сочетания интернациональных слов.

- a) distant horizon, colour scheme, pyramidal design, the essence of symbol, to record nature, privileged position, brilliant drapery, ordinary terrace
- б) пирамидальная композиция, оптические эффекты, социальный статус, типичная поза, геометрическая форма, вульгарная манера, классический период, символическая деталь

**Упражнение 13**

Проанализируйте выделенные сложные слова и словосочетания и переведите предложения.

- a) 1. This *dreamlike* effect is produced quite deliberately. 2. He is not so *responsible-looking* as his brother. 3. She is shown with her *five year-old* son John.
- б) 4. The painter made pictures by *candle-light*. 5. In this picture he has represented a scene looking directly into the rays of the *afternoon sun*. 6. One painter cut out the *paper dog* and stuck it on the canvas. 7. This *family group portrait* is identified as typical for the Grand Style.

**Упражнение 14**

Скажите, какой частью речи являются выделенные слова, и переведите предложения.

1. Reynolds took care that the gestures, facial expressions and *poses* of his sitters would convey their age, character and their social position. This sitter *poses* for this artist practically every day from 10 to 12 o'clock. 2. There were a few *drops* of rain. He usually *drops* letters in the nearest box on his way to his job.

**Упражнение 15**

Переведите, обращая внимание на *as* и *one*

1. *As one* can see this family group portrait is identified as typical for the Grand Style. 2. *As* the rules of the Academy demanded, the painter shows Lady Delmé with an air of informality on the terrace before her country house. 3. The gestures, facial expressions *as well as* the poses of the sitters convey their age, character and their social position. 4. It is obvious from the family portrait that Lady Delmé belonged to the privileged society *as* Reynolds uses different symbolic features to emphasize her dignity, grace and social position. 5. Her five-year-old son is presented *as if* he is sensing the responsibility of manhood. 6. *As* he is younger he is not so responsible *as* his brother. 7. This detail is *as important as* the remaining details. 8. *As* Reynolds was painting this family group he wrote: "The vulgar will prefer bright colours to the grandeur of simplicity." 9. *One* may hate the villains of Shakespeare, but *one* cannot help loving his fools. 10. *One* of the newspapers wrote that while *one* should always study the method of a great artist, *one* should never imitate his manner. The first is personality, which no *one* should copy.



### Упражнение 16

Переведите выделенные в текстах слова и выражения, дайте им транскрипцию

б) чем является *use*, и дайте его транскрипцию

в) чем является *that*

г) чем является *too*

### Упражнение 17

а) Переведите выделенные в текстах слова и выражения, б) найдите в тексте эквиваленты

### Упражнение 18

Переведите письменно текст 1, обращая внимание на функции *as*.

### Упражнение 19

Прочитайте текст 2 и ответьте на вопросы:

### Упражнение 20

Переведите письменно текст 3, обращая внимание на функции инфинитива.

1. He *used* to paint by candle-light. 2. He *used* long brushes fixed to handles almost six feet long. 3. He got *used* to painting with brushes fixed to long handles. 4. I am not *used* to being talked to in that rude way. 5. There *used* to be a cinema in this street.

1. What kind of brushes do you *use*? 2. It's no *use* painting now, the room is too dark. 3. What's the *use* of advice that you can't *use*? 4. What kind of paints did you *use* for this picture? 5. When did the word "radio" come into common *use*?

1. *That* is the picture *that* I wanted to see. 2. Look at *that* picture. 3. He said *that* he would come. 4. I don't like performances like *that one*, *that's* why I haven't bought tickets for it. 5. This actor was, perhaps, hardly equal to such an immortal part as *that* of Sir Toby Belch, though there was much *that* was clever in his performance. 6. It was on Friday *that* he arrived. 7. *That's* the very picture I wanted to see. 8. Now *that* we've seen the film we'll discuss it.

1. It's *too* dark here, I can't see a thing. 2. The tea is *too* hot to drink. 3. That's *too* bad. 4. I'll be only *too* glad to explain it to you. 5. I went there *too*.

как можно видеть; групповой портрет семьи; как требуют правила; поэтический вид; позаботиться о том, чтобы; передать возраст и социальное положение; из портрета ясно, что; подчеркнуть достоинство; пятилетний сын; как будто; воплощение любви (нежности); обратите внимание на; продуманная простота; пирамидальная композиция; выбрать цветовую гамму; требования хорошего вкуса; мазки кисти; эскизный эффект; сделать умышленно; свет свечи; слить (соединить) портретную и пейзажную живопись; отказаться от заказа; принять заказ; увековечить; вызов (общепринятому); заключаться; удовлетворять требованиям; тронуть черной краской

1. Who is shown in the picture? 2. When did she become popular? 3. What did one of the newspapers report? 4. Whom did the young singer marry? 5. What should be noted in the portrait? 6. What effect does the portrait produce? 7. How did the painter achieve this effect? 8. What did he do with portraiture and landscape painting?



**Упражнение 21**

Прочитайте текст 4 и ответьте на вопросы:

1. What was Turner especially interested in? 2. What has he represented in this picture? 3. What seems curious in the picture? 4. How did the black dog appear in the picture? 5. What did Turner do with it?

**Упражнение 22**

Составьте предложения по образцу и переведите.

Their idea consisted ... (to render)

**Their idea consisted in** rendering the atmosphere of the time

to record, to use the technique of, to depict, to convey, to render, to reflect, to fix, to subject, to develop, to achieve, to free from

**Упражнение 23**

Придумайте предложения, используя слова из левой и правой колонок.

an air	exquisite, informal, brilliant, eccentric, romantic, poetic
embodiment of	love, kindness, affection, youth, good taste, justice
source of	light, energy, knowledge, disharmony, tragedy
shape of	figure, flower, tree, rose, face, nose, vase
content of	speech, proposal, article, book, picture, film, opera
contents of numerous	room, bag, pockets, book, parcel details, objects, shades, requirements, commissions, patrons, shapes, candles, reflexions, admirers
deliberate	manner, choice, form, design, effect, use, depiction

**Упражнение 24**

Подберите синонимы из слов в левой и правой колонках.

suggest, distant, shape, govern, choose, love, purpose, model, delightful, fanciful, obvious, on the whole	affection, aim, propose, form, rule, charming, offer, far away, select, sit-ter, imaginary, clear, in general
--	---

**Упражнение 25**

Закончите предложения.

1. One can't help ... 2. One can say that ... 3. When I was a schoolboy I used to ... 4. It's difficult to get used to ... 5. It is obvious that ... 6. The idea of impressionists consisted in ... 7. One can hardly ... 8. An artist should aim at ... 9. In my pictures I'd like to record ... 10. In fact, ...

**Упражнение 26**

Переведите слова и расскажите тексты.

**a) PAUL CÉZANNE (1839—1906)**

The (большинство) of Cézanne's work during his (зрелого) period (1883—1895) was spent in the depiction of landscape, as his series of the St. Victoire mountain (1882—1890) shows. Cézanne's still lifes, preferably apples and oranges (1895—1900), were his opportunity to create abstract compositions that retained the (суть) of the objects represented.

In the portraits of his classic period, "Woman with the Coffee Pot" (1890—1894) was an example of his manner of combining geometric shapes and magnificent (цвет). In his series of single themes — the "Card Players" started in 1890, of which he did five, and the



(многообразие) "Bathers" Cézanne sought a more classical composition.

As his style changed, Cézanne distanced himself from the Impressionists as a group. He never accepted the Impressionists' or Neo-Impressionists' pointillist technique of a division of colour into paint elements. He "modulated" colour by varying it between cold and warm, light and dark, dull or intense, within a continuous (цветовое пространство).

#### 6) PAUL GAUGUIN (1848—1903)

Paul Gauguin tried to discover the (содержание) and meaning of art that Impressionists in their concern for the appearance had lost sight of. He was determined to find a new kind of figure painting that could claim to be a universal human symbol. (Поэтому) the invented form had to be free from the "illusion" of the object. He (настаивал) that every impression received from nature must be subjected to the mind for (отбора), arrangement and synthetization. As he had been strongly influenced by a method of memory training, he advised young artists to paint from memory what they had observed and correct the real perspective to make it believable. Gauguin produced a strong (влияние) on his fellow-workers. His work is important in the (символическом) and expressionistic (использования) of colour.

(From "From the Classicists to the Impressionists"  
by E. G. Holt)

#### Упражнение 27

Переведите письменно, обращая внимание на функции should

1. Constable is one of the creators of landscape painting in the style of the XIXth century, where atmospheric conditions serve as the subject matter of painting in a setting familiar to the artist. In his theories on landscape painting he recommends that the sky should be regarded as the source of light in nature, which governs everything. "The difficulty of skies in painting is very great, because with all their brilliancy, they should not come forward, or, indeed, they should be thought of no more than extreme distances are," he wrote.

2. The year of 1816 marks a turning point in Constable's career, when he formulated his concept of painting: "Painting is a science which should be considered as a branch of natural philosophy, of which pictures are but the experiments."

3. "If there is one principle or secret more than anything on which Turner relied when producing brilliancy of light, it is his clear and exquisite drawing of the shadows. He takes care that the shadow should be sharp and clear and then he knows the light will take care of itself. He makes shadows not by blackness, so they shouldn't have been taken for dark spots,



as our critics wrote. Those critics should have been more sensible to those parts obviously felt as shadows," wrote John Ruskin — a famous XIXth century English theorist in painting.

4. "When I was asked what picture by Turner I should like to choose I said I should choose 'The Slave Ship' for the following reasons: in the first place for its daring composition, which is ideal, as far as I understand, then for its perfect colour scheme and perfect composition, for its bold drawing and wonderful true tones and for its poetic subject matter — the power of the deathfulness of the open, deep, illimitable Sea," wrote John Ruskin, who was Turner's true admirer.

(From "From the Classicists to the Impressionists" by E.G. Holt)

#### Упражнение 28

Опишите портрет, используя выражения из текстов 1, 2.



T. Gainsborough. Sarah Siddons, famous for the tragic roles in Shakespeare's tragedies

#### Упражнение 29

Переведите и разыграйте в лицах.

А.: Вы были на выставке французской живописи?

Б.: Да. Меня особенно поразила картина Клода Моне «Тени на море». Не могу не восхищаться мастерством, тонкостью, с которой передается даже состояние погоды, без черного цвета. Вода, например, на переднем плане написана контраст-



ными оттенками зеленого, голубого, на теплом фоне красного берега, залитого солнцем.

А.: Не люблю Клода Моне, в его живописи нет формы, один воздух. Другое дело Ван Гог! Вот кто умел показать и природу и человека по-настоящему выразительно и правдиво.

### Упражнение 30

Подготовьте сообщения по темам:

1. Analysis of a picture.
2. Analysis of creative activity of an artist.

## В

### Упражнение 31

Прочтите текст. Напишите аннотацию и реферат.

### Текст

suitable подходящий  
to contain содержать в себе  
galaxy плеяда  
constellation созвездие  
to deal with повествовать о  
to congratulate on поздравлять с  
to justify оправдывать  
fanciful фантастический  
to render исполнить  
delightful восхитительный  
villain злодей  
fool шут  
to be hardly equal навряд ли соответствовать  
unexpected неожиданный  
steward дворецкий  
a good deal of много  
subtle тонкий  
touch штрих  
a bit of advice один совет  
to aim at стремиться

### "TWELFTH NIGHT" AT OXFORD

On Saturday last the new theatre of Oxford was opened by the University Dramatic Society. The play selected was Shakespeare's delightful comedy of "Twelfth Night", a play suitable for performance by a club, as it contains so many good acting parts. Shakespeare's tragedies may be made for a single star, but his comedies are made for a galaxy of constellations. In the first he deals with the pathos of the individual, in the second he gives us a picture of life. The Oxford undergraduates, then, are to be congratulated on the selection of the play, and the result fully justified their choice. Mr. Bouchier as Festa the clown was easy, graceful and joyous, as fanciful as his dress. The beautiful songs were rendered by him as charmingly as they were dramatical. To act singing is quite as great an art as to sing. Mr. Letchmere Stuart was a delightful Sir Andrew, and gave much pleasure to the audience. One may hate the villains of Shakespeare, but one cannot help loving his fools. Mr. Macpherson was, perhaps, hardly equal to such an immortal part as that of Sir Toby Belch, though there was much that was clever in his performance. Mr. Lindsay threw new and unexpected light on the character of Fabian, and Mr. Clark's Malvolio was a most remarkable piece of acting. What a difficult part Malvolio is! Shakespeare undoubtedly meant us to laugh all through at the pompous steward, and to join in the practical joke upon him, and yet how impossible not to feel a good deal of sympathy with him! Perhaps in this century we are too altruistic to be really artistic. Mr. Clark, however, gave a very clever rendering, full of subtle touches. If I could give a bit of advice, it would be to the effect that while one should always study the method of a great artist; one should never imitate his manner. The manner of an artist is essentially individual, the method of an artist is absolutely universal. The first is personality, which no one should copy; the second is



dignified величественный  
on the whole в целом

### Упражнение 32

Переведите со словарем.

### Текст

#### "Much Ado About Nothing"

«Много шума из ничего»  
glory великоление  
marvel диво, чудо  
indifferent безразличный  
speculation размышление  
profitable полезный, выгод-  
ный  
attitude отношение  
to complain жаловаться  
want недостаток  
to oblige вынуждать  
apology извинение  
super статист  
shabbiness of the properties  
ветхость реквизита  
regret сожаление  
constantly постоянно  
limitation ограничение  
lack недостаток  
fashion мода  
to contend бороться  
to mouth говорить торжест-  
венно  
amateur actor актер-любитель  
could not but не мог не  
to feel hampered чувствовать  
себя стесненным  
on the entrance при появлении  
exit уход

perfection, which all should aim at. Miss Farmer was a dignified Olivia; but as Viola Mrs. Bewicke was hardly successful and her method was too modern. Where there is no style there is no Shakespeare. Mr. Higgins looked the part of Sebastian to perfection, and some of the minor characters were excellently played. On the whole, the excellence of the performance was such that I am led to hope that the University will some day have a theatre of its own.

(From "Twelfth Night" at Oxford"  
by Oscar Wilde. Abridged)

### SHAKESPEARE ON SCENERY

I have often heard people wonder what Shakespeare would say, could he see Mr. Irving's production of his "Much Ado About Nothing", or Mr. Wilson Barrett's setting of his "Hamlet". Would he take pleasure in the glory of the scenery and the marvel of the colour? Or would he be indifferent, and say the play, and the play only, is the thing?

Speculations like these are always pleasurable, and in the present case happen to be profitable also. For it is not difficult to see what Shakespeare's attitude would be; not difficult, that is to say, if one reads Shakespeare himself, instead of reading merely what is written about him.

Speaking, for instance, directly, as the manager of a London theatre, through the lips of the chorus in "Henry V", he complains of the smallness of the stage on which he has to produce a big historical play, and of the want of scenery which obliges him to cut out many of its most picturesque incidents, apologies for a few supers who had to play the soldiers, and for the shabbiness of the properties, and, finally, expresses his regret at being unable to bring on real horses.

In fact, it is impossible to read him without seeing that he is constantly protesting against the two special limitations of the Elizabethan stage — the lack of suitable scenery, and the fashion of men playing women's parts, just as he protests against other difficulties with which managers of theatres have still to contend, such as actors who do not understand their words; actors who overact their parts; actors who mouth; actors who play to the gallery, and amateur actors.

And, indeed, a great dramatist, as he was, could not but have felt very much hampered at being obliged continually to interrupt the progress of a play in order to send on some one to explain to the audience that the scene was to be changed to a particular place on the entrance of a particular character, and after his exit to somewhere else; that the stage was to represent the



certain некий  
 clumsy неуклюжий  
 substitute замена  
 placard плакат  
 as regards в отношении  
 congratulation поздравление  
 to have at one's command  
 иметь в своем распоряжении  
 yet lovely as однако, сколь бы  
 ни прелестным  
 descriptive passages описания  
 advantage преимущество  
 desire желание  
 introduction введение  
 far more намного больше  
 loveliness прелесть  
 to hide прятать  
 admiration восхищение  
 simplicity простота  
 to laud хвалить

interior of a Greek temple, or the streets of a certain town. Besides this clumsy method, Shakespeare had two other substitutes for scenery — the hanging out of a placard, and his descriptions. The first of these could hardly have satisfied his passion for picturesqueness and his feeling for beauty, and certainly did not satisfy the dramatic critic of his day. But as regards the description, to those of us who look on Shakespeare not merely as a playwright but as a poet, and who enjoy reading him at home just as much as we enjoy seeing him acted, it may be a matter of congratulation that he had not at his command such skilled machinists as are in use now. Yet lovely as all Shakespeare's descriptive passages are, a description is in its essence undramatic. Theatrical audiences are far more impressed by what they look at than by what they listen to; and the modern dramatist, in having the surroundings of his play visibly presented to the audience when the curtain rises, enjoys an advantage for which Shakespeare often expresses his desire. The introduction of self-explanatory scenery enables the modern method to be far more direct, while the loveliness of form and colour which it gives us, seems to me often to create an artistic temperament in the audience, and to produce that joy in beauty without which the great masterpieces of art can never be understood.

Let those critics who hold up for our admiration the simplicity of the Elizabethan Stage, remember that they are lauding a condition of things against which Shakespeare himself, in the spirit of a true artist, always strongly protested.

(From "Selections" by Oscar Wilde)

### Упражнение 33

Дайте сравнительное описание пейзажей.



J. Ruisdael. The Forest, about 1660



T. Gainsborough. Drawing after Ruisdael



**Упражнение 34**

Дайте сравнительное описание портретов.



*Unknown master. Marry Filton  
(about 1595)*



*Gusma Petrov-Vodkin. The year  
1918 in Petrograd*

**Упражнение 35**

Темы для обсуждения и устных сообщений:

1. Analysis of a stage production.
2. Oscar Wilde about the role of scenery.
3. Scenery of modern stage productions.



Список неправильных глаголов

Infinitive	Past Tense	Past Participle	Перевод
become	became	become	становиться
begin	began	begun	начинать
break	broke	broken	ломать (ся)
bring	brought	brought	приносить
build	built	built	строить
buy	bought	bought	покупать
choose	chose	chosen	выбирать
come	came	come	приходить
cut	cut	cut	резать
do	did	done	делать
draw	drew	drawn	рисовать, составлять план
dream	dreamed, dreamt	dreamed, dreamt	мечтать
drink	drank	drunk	пить
fall	fell	fallen	падать
feel	felt	felt	чувствовать
find	found	found	находить
fly	flew	flown	летать
forget	forgot	forgotten	забывать
get	got	got	получать
give	gave	given	давать
go	went	gone	идти
grow	grew	grown	расти, становиться
hang	hung	hung	вешать, висеть
hear	heard	heard	слышать
hide	hid	hidden	прятать (ся)
hold	held	held	держать; проводить (собрание)
keep	kept	kept	держать, хранить
know	knew	known	знать
lead	led	led	вести
leave	left	left	оставлять, уезжать
let	let	let	позволять
lie	lay	lain	лежать
lose	lost	lost	терять
make	made	made	делать
mean	meant	meant	значить
meet	met	met	встречать
pay	paid	paid	платить
put	put	put	класть
read	read	read	читать
ride	rode	ridden	ехать верхом
ring	rang	rung	звонить
run	ran	run	бегать
say	said	said	сказать
see	saw	seen	видеть
sell	sold	sold	продавать
send	sent	sent	посылать
shoot	shot	shot	снимать (на пленку)
snow	showed	shown	показывать
sing	sang	sung	петь
sit	sat	sat	сидеть
sleep	slept	slept	спать
speak	spoke	spoken	говорить
spend	spent	spent	тратить
stand	stood	stood	стоять
take	took	taken	брать
teach	taught	taught	обучать
tell	told	told	рассказать
think	thought	thought	думать
understand	understood	understood	понимать
wake	woke	woken	будить
win	won	won	победить, выиграть
write	wrote	written	писать



# ОГЛАВЛЕНИЕ

Предисловие	5
Вводно-коррективный курс	7
1. Урок 1. Неопределенный артикль	16
Урок 2. Множественное число существительных	18
Урок 3. 1. Личные местоимения	19
2. Спряжение глагола <b>to be</b> 'быть' в настоящем времени	19
3. Структура предложения	20
4. Альтернативные вопросы	21
Урок 4. 1. Местоимение <b>it</b>	22
2. Указательные местоимения <b>this, that</b>	23
Урок 5. Специальные вопросы	24
Урок 6. Притяжательные местоимения	26
Тексты: Film Reviews	31
2. Урок 7. Определенный артикль	34
Урок 8. Предлог <b>of</b>	37
Урок 9. Предлоги места	40
Урок 10. 1. Количественные местоимения <b>many, much, little, few</b>	41
2. Конструкция <b>there is (there are)</b>	46
Урок 11. 1. Местоимения <b>some, any, no</b>	50
2. Местоимения <b>few — a few, little — a little</b>	52
Текст: "Bedroom in Arles" by Vincent Van Gogh	55
3. Урок 12. Притяжательный падеж существительных	59
Урок 13. 1. Количественные числительные	62
2. Порядковые числительные	63
Урок 14. Глагол <b>to have</b> 'иметь'	67
Урок 15. Сочетания с глаголом <b>to be</b>	70
Текст: Two Group Portraits	73
4. Урок 16. 1. Обозначение времени	78
2. Предлоги времени	79
Урок 17. Простое настоящее время	81
Урок 18. Инфинитив с частицей <b>to</b>	81
Урок 19. Глаголы <b>to do, to make, to teach, to study, to learn</b>	85
Урок 20. Наречия меры и степени	87
Урок 21. Простое настоящее время	88
Урок 22. Вопросы к подлежащему и его определению	93
Урок 23. Объектный падеж личных местоимений	94
Урок 24. Повелительное наклонение глагола	97
Урок 25. Безличные предложения	98
Текст: The Great Waltz	102
5. Урок 26. Причастие I в функции определения	105
Урок 27. Настоящее продолженное время	108
Урок 28. Сравнение простого настоящего и продолженного времени	113
Урок 29. Присоединенный вопрос	117
Урок 30. 1. Предлоги и наречия направления движения	119
2. Глаголы <b>to come</b> и <b>to go</b>	119
Урок 31. 1. Оборот « <b>to be going to</b> + инфинитив»	123
2. Формальное подлежащее <b>it</b>	123
Текст: A Gentle Genius: Isaac Levitan (1860-1900)	127
6. Урок 32. Модальные глаголы <b>can, may, must</b>	133
Урок 33. Простое прошедшее время	136
Урок 34. Вопросительные и отрицательные предложения в прошедшем времени	139
Урок 35. Прошедшее продолженное время	144
Урок 36. 1. Инфинитив в функции обстоятельства цели	147
2. Союзные слова <b>who, whom, whose, which, that</b>	148



	Текст: From the Biography of Frantz Liszt (1811-1886)	152
7.	Урок 37. Степени сравнения прилагательных и наречий	157
	Урок 38. Будущее неопределенное время	162
	Урок 39. 1. Вежливые просьбы и обращения за указанием	167
	2. Замена будущего времени настоящим в придаточных предложениях времени и условия	167
	Урок 40. Местоимения <b>some, any, no, every</b> и их производные	170
	Урок 41. Возвратные местоимения	173
	Текст: In Chekhov's House at Yalta	178
Основной курс		183
1.	А. Модальные глаголы и их эквиваленты	184
	1 <b>must</b> — <b>to have to</b>	184
	2. <b>to be to</b>	188
	3. <b>should — ought to</b>	189
	4. <b>can — could — to be able to</b>	192
	5. <b>may — might</b>	194
	Текст: Stuck in the Hole	195
	Б. Текст: Gustave Courbet to a Group of Students	199
	В. Текст: Eisenstein as a Teacher	205
2.	А. Основные формы глагола и их функции	207
	Б. Текст: The Moscow International Film Festival	212
	В. Текст: Cannes '87	219
3.	А. Пассивный залог (The Passive Voice)	222
	Текст: Christopher Wren (1632-1723)	226
	Б. Текст: A Look on Modern Architecture	228
	В. Текст	233
4.	А. Чтение, реферирование и аннотирование литературы по специальности	235
	1. Просмотровое чтение и аннотация	236
	2. Ознакомительное чтение и реферат	236
	3. Различие между рефератом и аннотацией	237
	Текст: Is There an American Style of Painting?	237
	Аннотация текста	238
	Реферат текста	238
	Б. Текст: Thomas Eakins	239
	В. Текст: The State of Cinema Criticism in the US	241
5.	А. 1. Перфектные времена глагола (The Perfect Tenses)	244
	2. Настоящее совершенное время (The Present Perfect Tense)	245
	3. Прошедшее совершенное время (The Past Perfect Tense)	247
	4. Будущее совершенное время (The Future Perfect Tense)	248
	Текст: "The Return of the Prodigal Son" by Rembrandt	249
	Б. Текст: Urusevsky as an Artist	251
	В. Текст	260
6.	А. 1. Прямая и косвенная речь (The Direct and Indirect Speech)	263
	2. Согласование времен (The Sequence of Tenses)	266
	Текст: Hamlet of the 20th Century (Interview with Grigory Kozintsev, 1972)	268
	Б. Текст: The Great Two of the 18th Century (Handel and Bach)	271
	В. Текст: Four Great Comedians of the Silent Cinema	278
7.	А. -ing-форма (функции существительного)	281
	Текст: Inspiration and Hard Labour	288
	Б. Текст: Miss Anderson's Recitals in Salzburg	290
	В. Текст: Svyatoslav Richter	296
8.	А. 1. Перфектные времена продолженного вида (The Perfect Continuous Tenses)	298
	2. Видо-временные формы активного залога (повторение)	301
	Текст: Multinational Soviet Cinema	302
	Б. Текст: Sergei Prokofiev (1891—1953)	305
	В. Текст: Literature in 78 Languages	312



9.	A.	Времена пассивного залога (Tenses of the Passive Voice)	314
		Текст: Garrick Reforms the Stage	316
	Б.	Текст: Bertold Brecht (1898—1956)	320
	В.	Текст: Looking for New Ways	330
10.	A.	1. Сложные формы инфинитива	324
		2. Модальные глаголы с перфектным инфинитивом	
		1) must	335
		2) should, ought to	336
		3) can, could	338
		4) may, might	340
		Текст: William Shakespeare	342
	Б.	Текст: Frank Benson and the Shakespeare Memorial	344
	В.	Текст: Shakespeare on the Screen	352
11.	A.	Теория перевода	354
		1. Что такое перевод?	354
		2. Перевод лексических единиц	354
		3. Грамматические значения в переводе	355
		4. Единицы перевода	356
		5. Переводческие преобразования (способы перевода)	356
		6. Виды перевода	358
	Б.	Текст: Alexander Scriabin (1872—1915)	359
		Задания-инструкции к переводу	360
		Вариант перевода текста	361
12.	A.	1. Сложное дополнение (Complex Object)	363
		2. Сложное подлежащее (Complex Subject)	367
		Текст: The Myth of Pygmalion	369
	Б.	Текст: The Truth About Pygmalion	371
	В.	Текст: "My Fair Lady"	378
13.	A.	Условные предложения (Conditional Sentences)	380
		1. Предложения реального условия	380
		2. Предложения нереального условия, относящиеся к настоящему или будущему времени	381
		3. Предложения нереального условия, относящиеся к прошедшему времени	384
		Сослагательное наклонение в придаточных предложениях после глагола wish	386
		Текст: A Discussion	388
	Б.	Текст: Sir Laurence Olivier	389
	В.	Текст: Greta Garbo	395
14.	A.	1. Сослагательное наклонение в придаточных предложениях	399
		2. Некоторые случаи употребления it в начале предложения	401
	Б.	Текст: From the History of British Painting	404
	В.	Текст: English Music	411
15.	A.	Сложные -ing-формы	414
		Текст: Eisenstein in Hollywood	416
	Б.	Текст: "The Boyars' Plot"	419
	В.	Текст: "Repentance" by Tengiz Abuladze	425
16.	A.	Независимый причастный оборот	428
		Текст	430
	Б.	Текст: Emile Zola about Edouard Manet (May, 1866)	431
	В.	Текст: Open-Air Art with a Spot of Realism	440
17.	A.	Текст: How a Script was Written	442
		Упражнения на повторение основных грамматических тем	445
	Б.	Тексты: Four Pictures by English Painters	447
		1. "Lady Elizabeth Delmé with her Children" by Sir Joshua Reynolds	447
		2. "Mrs. Richard Brinsley Sheridan" by Thomas Gainsborough	448
		3. "Wivenhoe Park, Essex" by John Constable	449
		4. "Mortlake Terrace" by J.M.W. Turner	450
	В.	Тексты:	
		"Twelfth Night" at Oxford	456
		Shakespeare on Scenery	457
		Список неправильных глаголов	460



*Учебное издание*

Либерман Нина Исидоровна  
Фролова-Багреева Надежда  
Артемьевна  
Кедрова Марина Михайловна

**Английский язык  
для вузов искусств**

Заведующая редакцией И. Э. Волкова  
Редактор Л. И. Кравцова  
Младший редактор Э. Ф. Юрескул  
Художники В. М. Боровков, А. К. Зефирова,  
Г. И. Коровин, В. И. Сидоренко, И. Б. Горская  
Художественный редактор В. И. Пономаренко  
Технический редактор Т. Д. Гарина  
Старший корректор Е. Б. Комарова

ИБ № 7224

Изд. № А-2. Сдано в набор 21.07.88. Подписано в печать 27.03.89.  
Формат 70×100<sup>1</sup>/<sub>16</sub>. Бум. кн.-журн. офс. Гарнитура литературная.  
Печать офсетная. Объем 37,7 усл. печ. л.+0,33 усл.-печ. л. форз.  
76,05 усл. кр.-отт. 36,24 уч.-изд. л.+0,55 уч.-изд. л. форз.  
Тираж 30 000 экз. Заказ № 1697. Цена 1 р. 60 к.  
Издательство «Высшая школа», 101430, Москва, ГСП-4, Неглинная ул.,  
д. 29/14.

Ордена Октябрьской Революции, ордена Трудового Красного Знамени  
Ленинградское производственно-техническое объединение «Печатный  
Двор» имени А. М. Горького Союзполиграфпрома при Государственном  
комитете СССР по делам издательств, полиграфии и книжной торговли.  
197136, Ленинград, П-136, Чкаловский пр., 15.



ать 27 03 86  
ытературная  
еч л форм  
л форм  
еглинияз ул.

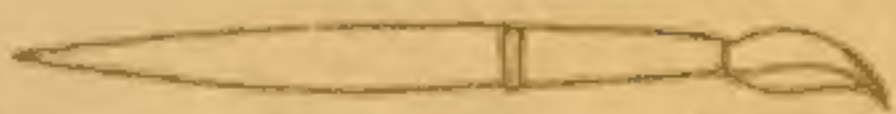
ного Знаме  
«Печатный  
ударственный  
ной торговл



**Aa** [eɪ]  
as in *April*



**Bb** [bi:]  
as in *brush*



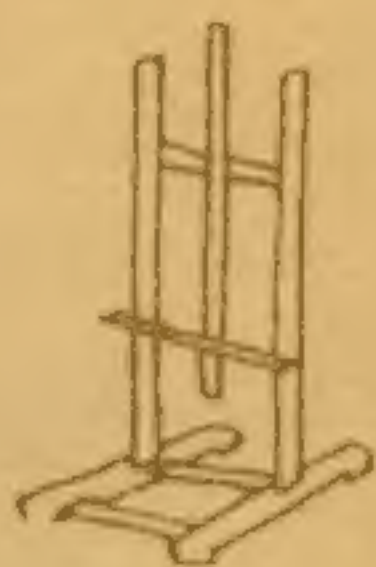
**Cc** [si:]  
as in *cymbals*



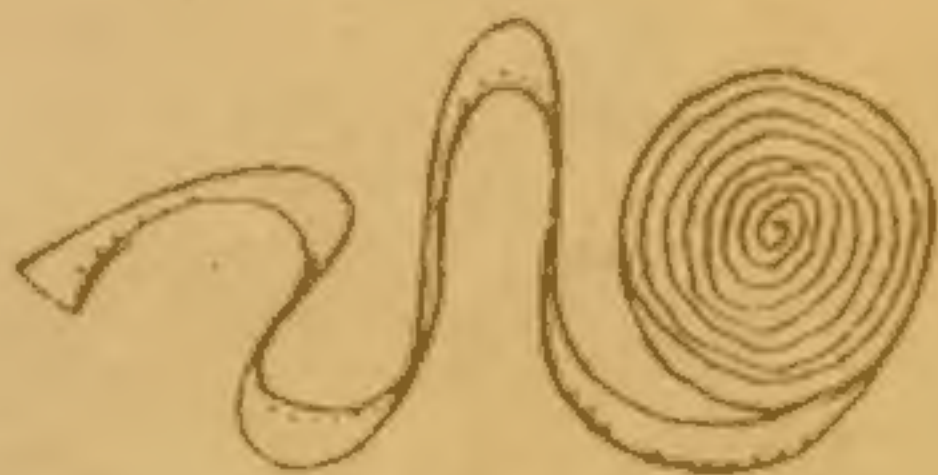
**Dd** [di:]  
as in *drum*



**Ee** [i:]  
as in *easel*



**Ff** [ef]  
as in *film*



**Gg** [dʒi:]  
as in *gypsy*



**Hh** [eɪts]  
as in *harp*



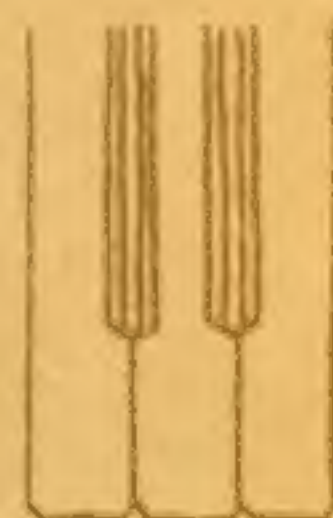
**Ii** [aɪ]  
as in *icon*



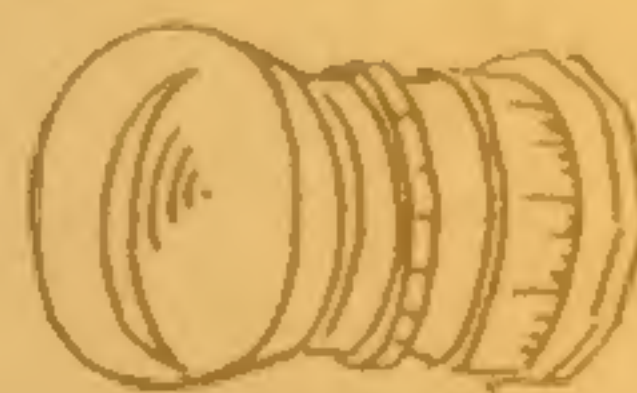
**Jj** [dʒeɪ]  
as in *jazz*



**Kk** [keɪ]  
as in *key*



**Ll** [el]  
as in *lens*



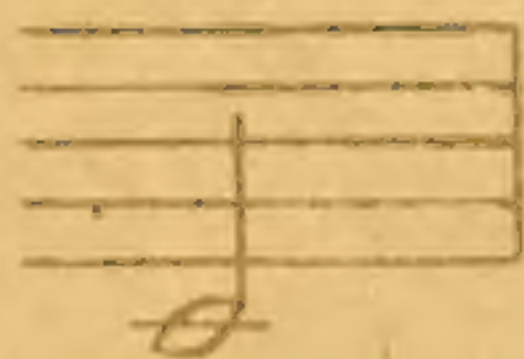
**Mm** [em]  
as in *monument*





**Nn** [en]

as in *note*



**Oo** [ou]

as in *oboe*



**Pp** [pi:]

as in *palette*



**Qq** [kju:]

as in *quartet*



**Rr** [a:]

as in *record*



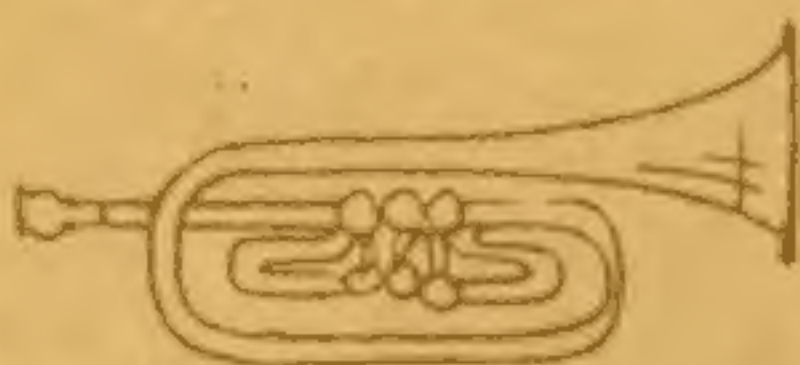
**Ss** [es]

as in *sculpture*



**Tt** [ti:]

as in *trumpet*



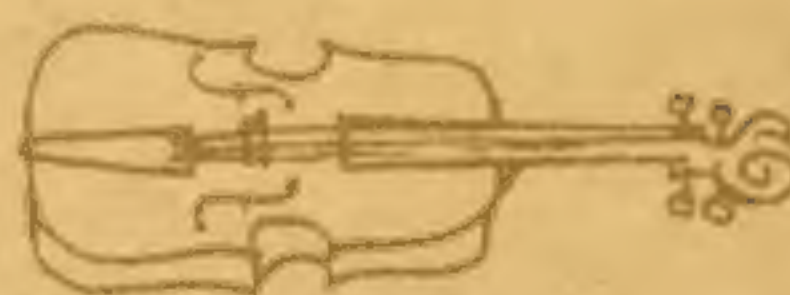
**Uu** [ju:]

as in *university*



**Vv** [vi:]

as in *violin*



**Ww** [ˈdʌblju:]

as in *waltz*



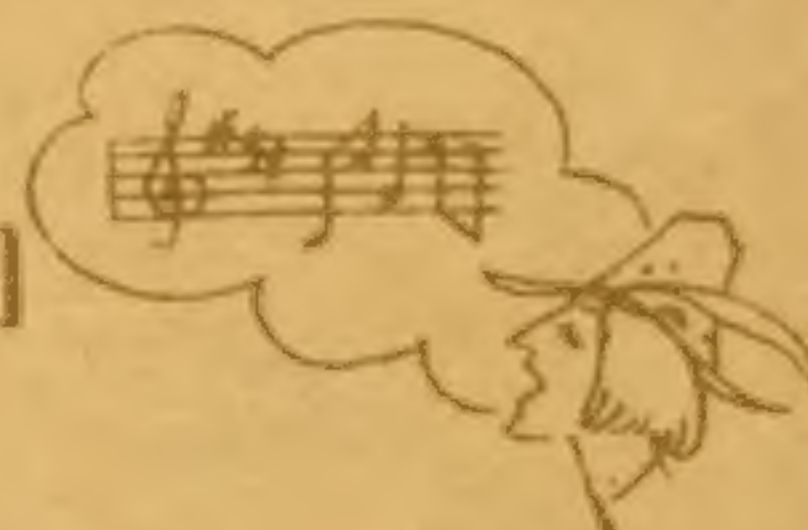
**Xx** [eks]

as in *xylophone*



**Yy** [wai]

as in *yodel*



**Zz** [zed]

as in *zither*





1р. 60 к.



ENGLISH FOR ART STUDENTS